LITTIG'S

NEW PRACTICAL METHOD

FOR

BANJO "C" NOTATION

Plectrum and Finger
an Easy up-to-date System

This Method will make the Banjo more popular than ever, as it contains just what is necessary to completely understand the instrument and all the late styles of music. Ragtime, jazz, reading from piano score, orchestra accompaniments, all the movements for both finger and plectrum playing are given in a practical manner. Transposing, duo style, harmonics, jazz chords, presented so you can grasp their respective meanings. Contains several up-to-the-minute fox trots, one-steps, waltzes and other numbers. A book that will be studied by every successful Banjoist and used by leading teachers everywhere. It contains just what you need to know.

WILL A. YOUNG
"THE MUSIC MAN"
1132 CALHOUN STREET
FORT WAYNE, INDIANA

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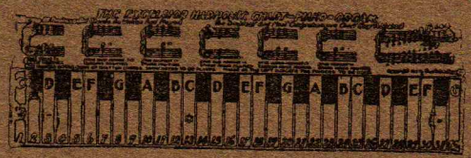
Just Published

The Excelsior Harmonic Chart

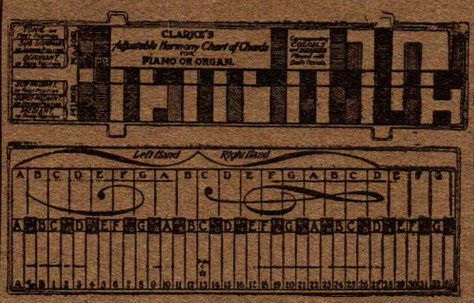
FOR PIANO OR ORGAN



The simplest and most comprehensive Harmonic Chart ever published. A new system by which any one, without any previous knowledge of music, can in a short time learn to play any chord on the piano or organ, thus enabling them to accompany any song or violin or mandolin solo.

A fine thing for beginners in the study of harmony, being recommended by some of our best teachers.

Price 60 Cents



The most complete table ever published. Printed in six colors, one each for tonic, sub-dominant, dominant, sub-mediant, super-mediant and mediant chords, and arranged in sliding or adjustable form, so simple that power to discern color and read printing is all the qualification necessary for even a child to play chords at sight. Major and minor chords, keynote, middle C, plainly indicated. Also illustrations how to hold the hands, the keyboard, table of signatures, rudiments of music, time, expression, and full instructions how to use this invaluable chart. If any other chart is worth $3.00, this one should easily bring $10.00.

Regular Price, $1.00

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FOLIO OF MOST FAMOUS SONGS. Very best arrangements, world's best for Male Quartette, by Frank E. Barry. We have something entirely new, different from anything else ever published, a new style in Medley form, as sung on stage, in cabaret, in concert and other entertainments, etc. The greatest collection of songs ever put in book form. Such well known songs as: Come Where the Lilies Bloom, Come Where My Love Lies Dreaming, Alice Where Art Thou, (Duet), Way Down Yonder in the Cornfield, To the Evening Star (from Tannhauser). Fifty or more equally as good in medleys. Each medley contains five or more songs. Medley of famous college songs, medley of home songs, medley of famous good old songs, medley of national songs, medley of patriotic songs, medley of famous sacred songs, medley of old Scotch songs, medley of old darky songs, medley of famous national war songs. This book is without doubt the finest book of Male Quartettes yet published, many of them arranged for the first time. Price 75 Cents; $7.50 net, per dozen. Postage extra.

JUST PUBLISHED

MOYER'S UNIVERSAL TEACHER. For Mandolin, Guitar, Banjo and Violin. For private, class and individual teaching. These methods are intended for those with a desire to obtain quick results, and are for the student with or without a teacher, although a teacher should be obtained where possible to do so. The large variety of well known airs and the absence of dry technical studies will keep the student interested throughout the book. The Mandolin book my be used for the Violin with excellent results, and the places are all arranged with the object in view of playing the different instruments in unison, 2nd Mandolin, 2nd Guitar, 2nd Violin and 2nd Banjo parts being added, all perfectly harmonized, and will be found just right for clubs or classes. The diagrams will be found of great assistance in learning the various chords, etc., and is a feature not adopted by any other class method published. This method will bring results rapidly. The only book of its kind published, each book complete in itself. Easiest to learn and teach from. Price 50c each.

JUST PUBLISHED

LANDON'S DIAGRAM CHART OF CHORDS FOR PIANO OR ORGAN. The simplest and most complete chart of the Major and Minor Chords and their relation, marked out in colors. The chart is placed in an upright position behind the black keys, a new system by which anyone can become an expert accompanist to any song, solo or duet, with but little study, and without any previous knowledge of music. The chart may also be used in connection with an instruction book on the piano or organ. It also gives the keyboard of the instrument and the correct position of the hands. The simplest of Charts published in colors. Price 60 Cents.

JUST PUBLISHED

CLARKE'S ADJUSTABLE HARMONY CHART OF CHORDS, for Piano or Organ. The very best of all self-instructors. Concise, simple and comprehensive. This appliable Chart, which is adapted both for Organ or Piano, will enable anyone, without a general knowledge of music, to play almost at sight the accompaniment to any song or popular instrumental composition, when the melody is sung or played on a Mandolin, Violin or other solo instrument. It consists of two charts, one being a duplicate of a Piano or Organ keyboard and the other an adjustable sliding chart to indicate the key of the piece to be played. The Rudiments of Music are explained in a simple manner and the principal chord positions are shown at a glance, by means of colored diagrams. It will be found invaluable to those who wish to play accompaniments and have not the time to study music and sight reading. Teachers will find it very helpful in explaining positions of notes, chords and scales to young beginners.

For simplicity and comprehensiveness there is nothing like it on the market. Price $1.00.

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WILSON'S DIAGRAM METHOD OF CHORDS FOR GUITAR, BANJO, VIOLIN AND MANDOLIN. A complete method of chords, with full instructions in music, with plenty of exercises, scales and time lessons, with a fine variety of popular music in the different keys, well graded and playable for the pupil after what study they obtain in these instructions. These books may be called self-instructors, as they are so simple that any child can understand, and with plenty of practice can become a player of the popular and ordinary music without the aid of a teacher. Price 50 Cents Each.

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VIOLIN MAKING, or, HOW TO MAKE YOUR OWN STRADIVARIUS. For amateurs, professionals and players. By F. Campbell Davidson. With the help of this little book a man of fair intelligence and some aptitude in the use of tools will be able to construct a Violin. There is no magic in the art of making a fiddle, but there is a wide scope for the exercise of the mental powers of him who would make a good instrument. This little volume contains a fine variety of illustrations of both the tools to use and parts of a violin, and as a whole when put together. Price 50 Cents.

CLARKE'S NEW AMERICAN TEACHER FOR MANDOLIN. This is the title of a new instructor with new ideas never before laid down for the guidance of teacher and pupils. Diagrams of all chords and scales in every key. The studies for practice are original, and progressively arranged illustrations showing correct position of the hands, diagram cuts of the fingerboard, showing the notes on the fingerboard, to enable any one to study the instrument with or without a teacher. Contains a superb collection of music, solos and duets arranged in a simple manner for those who wish to study the mandolin. Price 60 Cents.

NATIONAL SELF-TEACHER FOR CONCERTINA—16, 64, 103 Keys. A self-instructor for beginners, with an extra 4-page Chart, showing keys of the instrument. Exercises for right and left hand, a cut of the concertina, and correct position of holding it. Plenty of studies and exercises and choice catchy music. THE BEST BOOK OF INSTRUCTION FOR THIS INSTRUMENT. Price 25 Cents. Postage 2 Cents Extra.

LITTIG'S NEW PRACTICAL METHOD FOR UKULELE, BANJUKE OR TARO PATCH FIDDLE. Newly revised and enlarged edition. This splendid method contains everything known in Ukulele playing. Contains solos, accompaniment playing, exercises in major and minor keys, chords, studies on the open strings, exercises on the different strings' arpeggios, chromatic scales, alternate picking, how to make a perfect tremolo, syncopation, etc., etc., with a fine grade of music. Well graded. Price 75 Cents.

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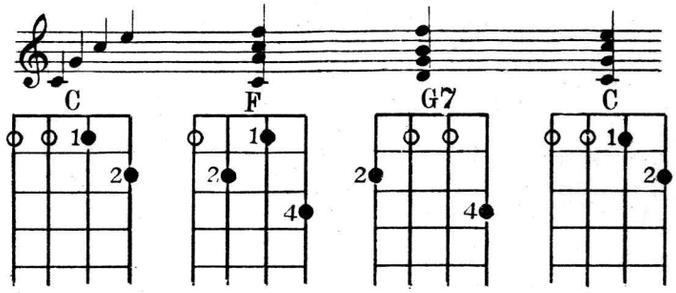
LITTIG'S NEW PRACTICAL METHOD FOR TENOR BANJO OR MANDOLA. Newly enlarged and revised edition. A complete and comprehensive Method which will enable any Violin, Mandolin or Banjo Player to become a Professional "Jazz" Banjo Player. Exercises, scales, chords, studies on the open strings; slide strokes, syncopation, grace notes, harmonics, transposition, how to make a perfect tremolo, exercise in double stops, Musical studies, etc., etc., with some playing pieces. Price $1.00.

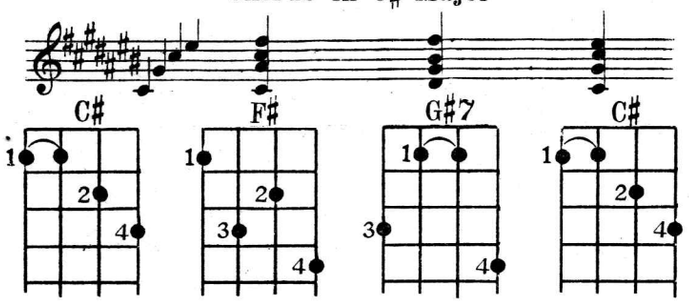
Littig's New Practical Banjo Method in C Notation

DIAGRAM CHORD CHART

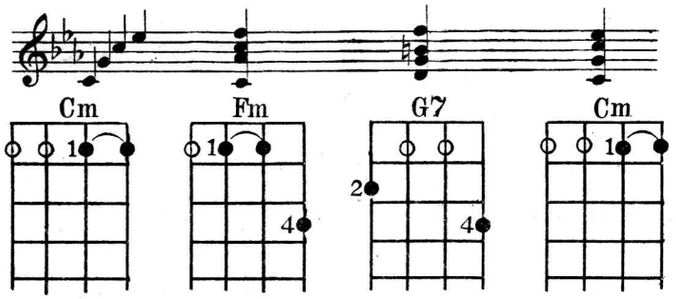
Chords in C Major



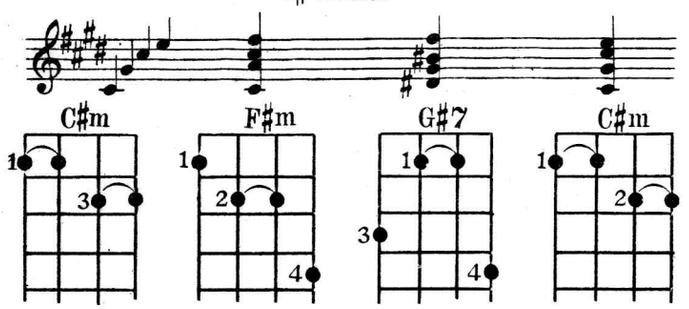
Chords in C♯ Major



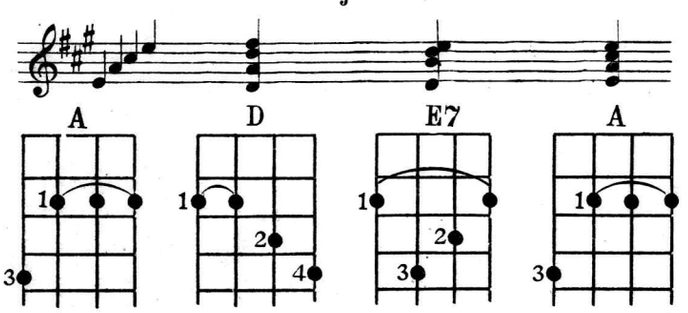
C Minor



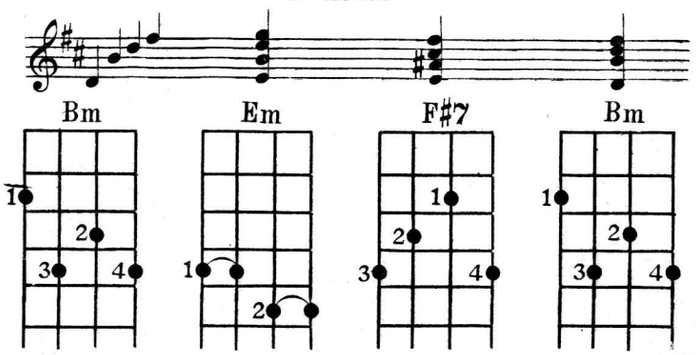
C♯ Minor



A Major



B Minor



The 5th string is eliminated as being useless save for the tone to which it was tuned. New banjos are made with four strings and no side peg. An improvement appreciated by banjoists.

In the Diagrams the horizontal lines represent the frets. Vertical lines the strings. Black dots show where the numbered finger holds down the string just back of the fret. O signifies open string.

The difference in keys as in scales lies in their pitch. Thus the chords in C♯ are one half step higher than the chords in C.

Playing the same set of chords one fret above C♯, first finger at second fret give us chords of D, G, A7th and D. Key of D.

At 3rd fret E♭, A♭, B♭7th and E♭ Key of E♭
4th fret E, A, B7th and E, Key of E
5th fret F, B♭, C7th and F, Key of F
6th fret F♯ B, C♯7th and F♯ Key of F♯
7th fret G, C, D7th and G, Key of G
8th fret A♭, D♭, E♭7th and A♭, Key of A♭
9th fret A, D, E7th and A, Key of A
10th fret B♭, E♭, F7th and B♭, Key of B♭
11th fret B, E, F♯7th and B, Key of B
12th fret C, F, G7th and C, Key of C one octave higher. This gives all keys in Chromactic order.

Can be continued to end of fingerboard. See diagram of fingerboard.

The same system can be applied to the minor chords and keys. Also to other chords.

To vamp or fake try finding single tones and then double notes and chords. It is not always necessary to use all four strings.

Any part of a chord can be used where that chord will harmonize. It takes more practice to vamp or fake, than playing by note, but a thorough musician will learn both ways. Means better music.

Memorizing will train the ear for faking or vamping. Less reading saves the eyes.

Use Eureka Banjo pick. They are the best for non-slip. Price 2 for 15¢

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WILL A. YOUNG
1132 CALHOUN ST.
FORT WAYNE, IND.

RUDIMENTS OF MUSIC

MUSICAL SOUNDS ARE EXPRESSED BY CHARACTERS CALLED NOTES

Each note has a corresponding rest of the same time value. A whole note or rest requires four beats or counts. A half note or rest two counts. Quarter one count. Eighth one half count. Sixteenth one quarter count. A dot after a note increases its value one half.

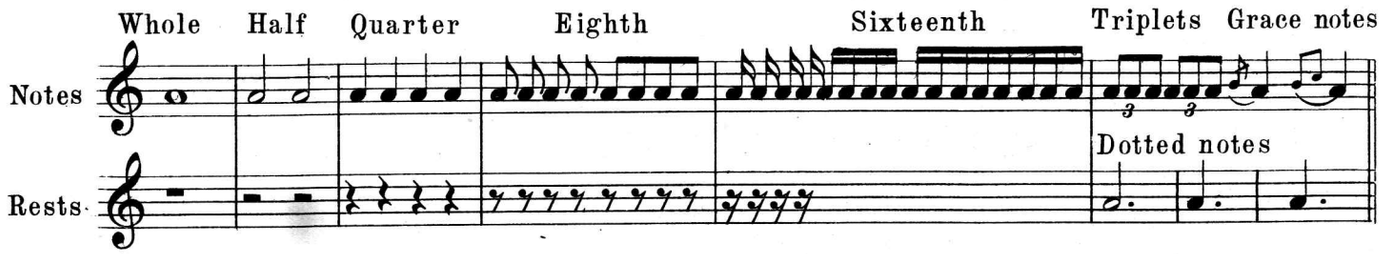
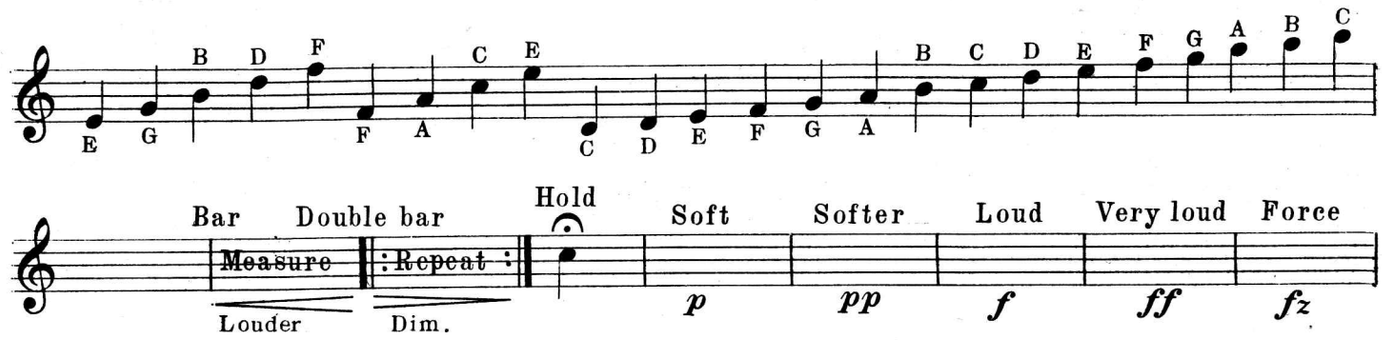
TABLE OF NOTES AND REST

These notes are written upon a staff consisting of five lines and four spaces to determine their pitch, added lines are used above and below the staff when necessary. A clef is placed at the beginning of the staff to tell the names of the notes. The first seven letters of the alphabet A B C D E F and G are used to name the notes.

TABLE OF THE STAFF, CLEF.— Bar, measure and other signs.

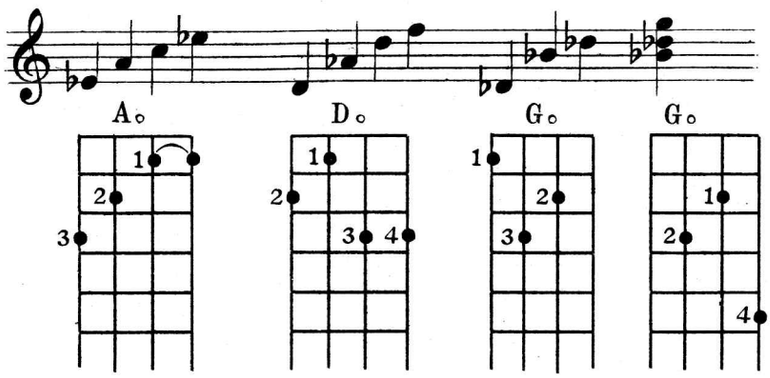


A sharp (♯) raises a note a half tone. A flat (♭) lowers a note a half tone. A natural (♮) counteracts a sharp or flat. Double sharp (𝄪) or double flat (♭♭) affects a note a whole tone. Sharps or flats placed at the beginning of a piece are called signature and effect all notes of the same name throughout the piece or strain.

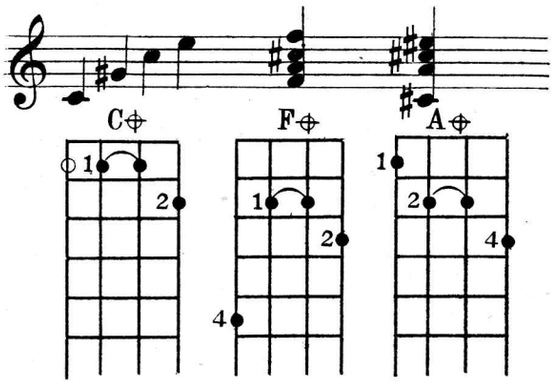
TIME

A space between two bars is called a measure, to determine the time. Figures placed at the beginning designate the time. Thus: C or $\frac{4}{4}$ means four quarter notes or their value in a measure $\frac{3}{4}$ three quarter or value $\frac{6}{8}$ six eighth notes or value. Also $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{8}$ Time.

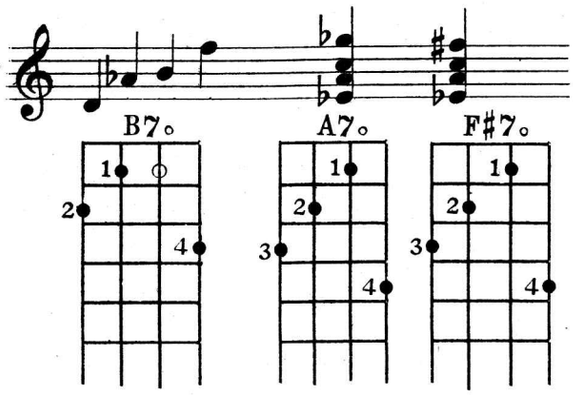
DIMINISHED CHORDS



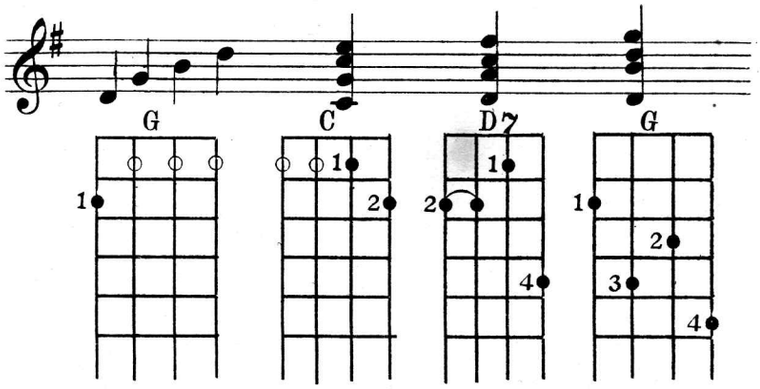
AUGMENTED CHORD



DIMINISHED 7th CHORDS



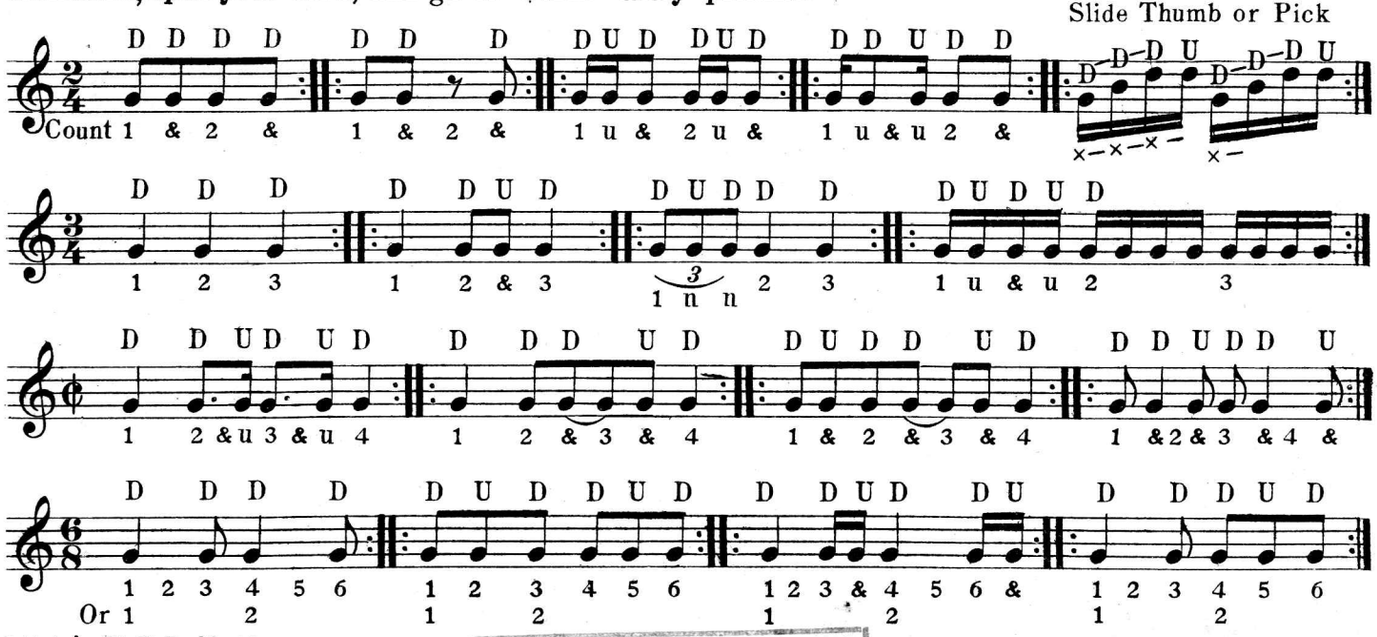
CHORD IN G MAJOR



THE STROKES.

For finger playing strike 3rd and 4th string with thumb, 2nd string with 1st finger, 1st string with 2nd finger in slow movements. In rapid movements pick alternate with thumb and first finger, on either single notes or chords. Strike down with thumb, Up with first finger.

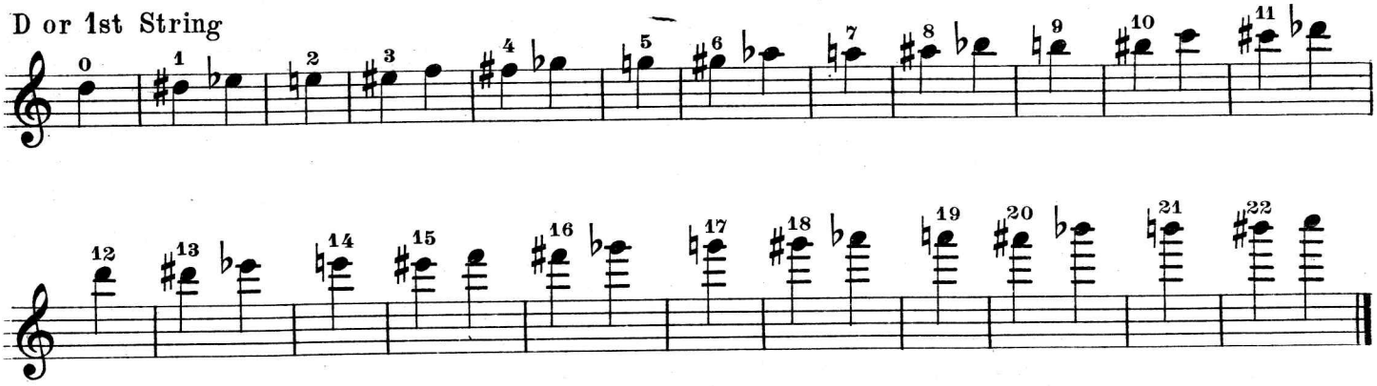
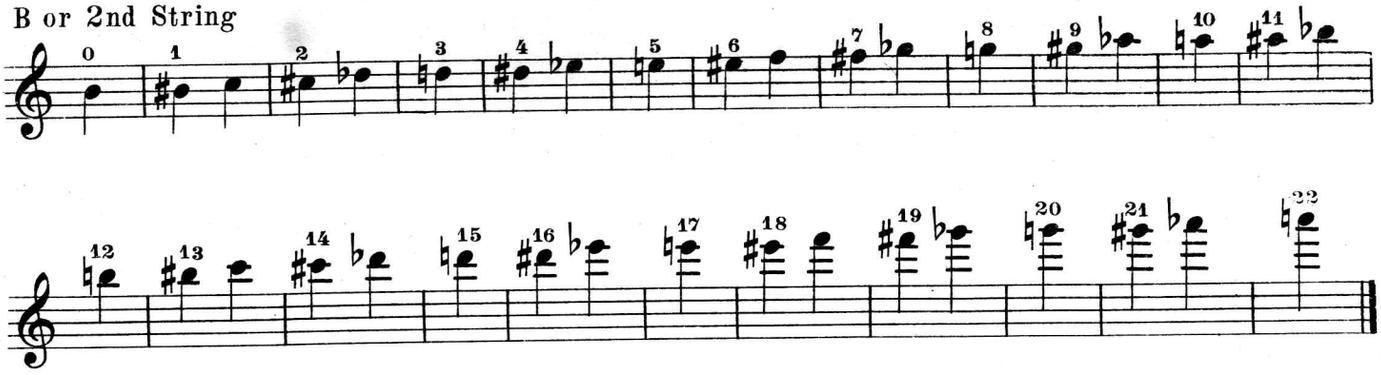
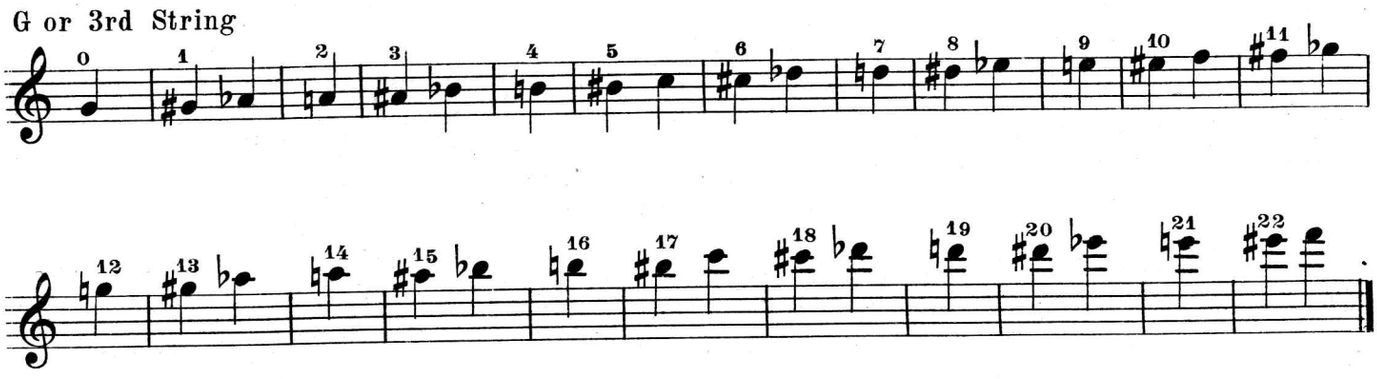
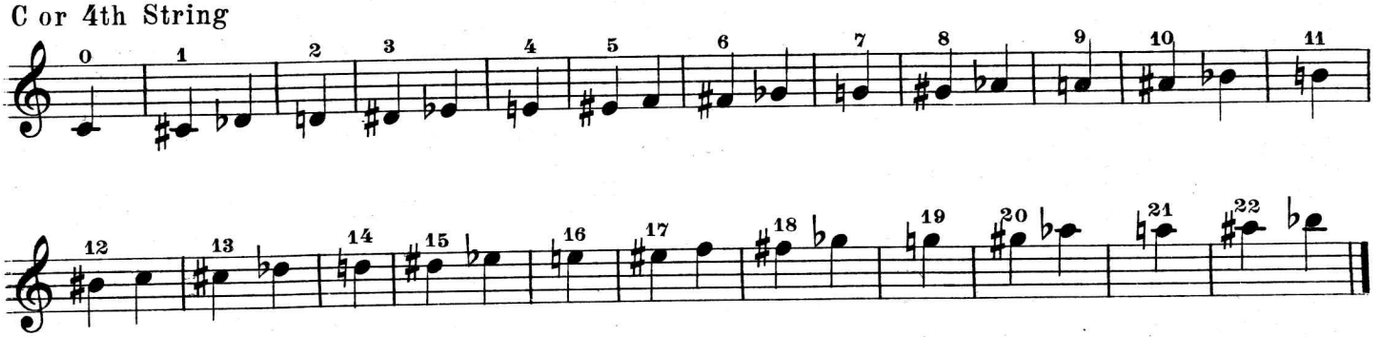
D signifies down stroke, U, up stroke. For pick or plectrum playing strike from you for down stroke, toward you for up stroke. Use strokes on intervals and chords as well as single notes. Count time. Repeat each measure several times. Learn the strokes and chords, sit in an orchestra, open your ears, and go to work. Easy pickin's.

Slide Thumb or Pick

Littig's N. P. B. M. 32

WILL A. YOUNG

DIAGRAM OF BANJO FINGERBOARD

Showing every note that can be made on each string. Figures over the note represent the fret at which the note is made. Notice that sharps and flats are made at same frets. Thus C sharp and D flat occur at same fret etc.

D or 1st String

B or 2nd String

G or 3rd String

C or 4th String

Clarke's New American Teacher for Banjo. Pick and Finger Style. Price 60¢

HOW TO HOLD THE BANJO

Sit upright and rest rim of the banjo on right thigh. Support the neck on the ball of thumb with finger tips of left hand above the finger-board. Rest the right forearm on rim near the tail-piece. Slightly arch the wrist for pick or plectrum playing. Hold the plectrum between thumb and first finger, point downwards and turn slightly so beveled edges come in contact with the strings. Plectrum style is best for banjo work in large orchestra.

The letter D means down stroke, U, up stroke of plectrum. When playing plectrum music with fingers of right hand strike down with thumb and up with first finger. Called stroke playing. The original style for playing banjo as used by old time minstrels.

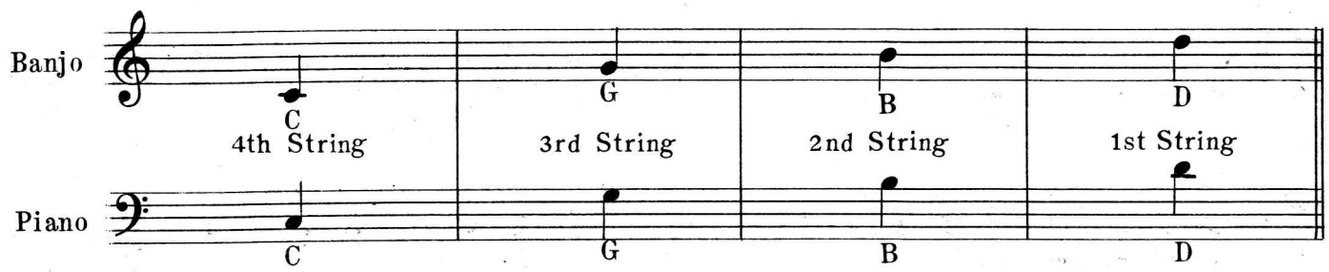
For right hand or guitar style × signifies to strike with thumb, one dot(.) first finger, two dots(..) second finger. The best way for own amusement and small orchestra.

TUNING THE BANJO

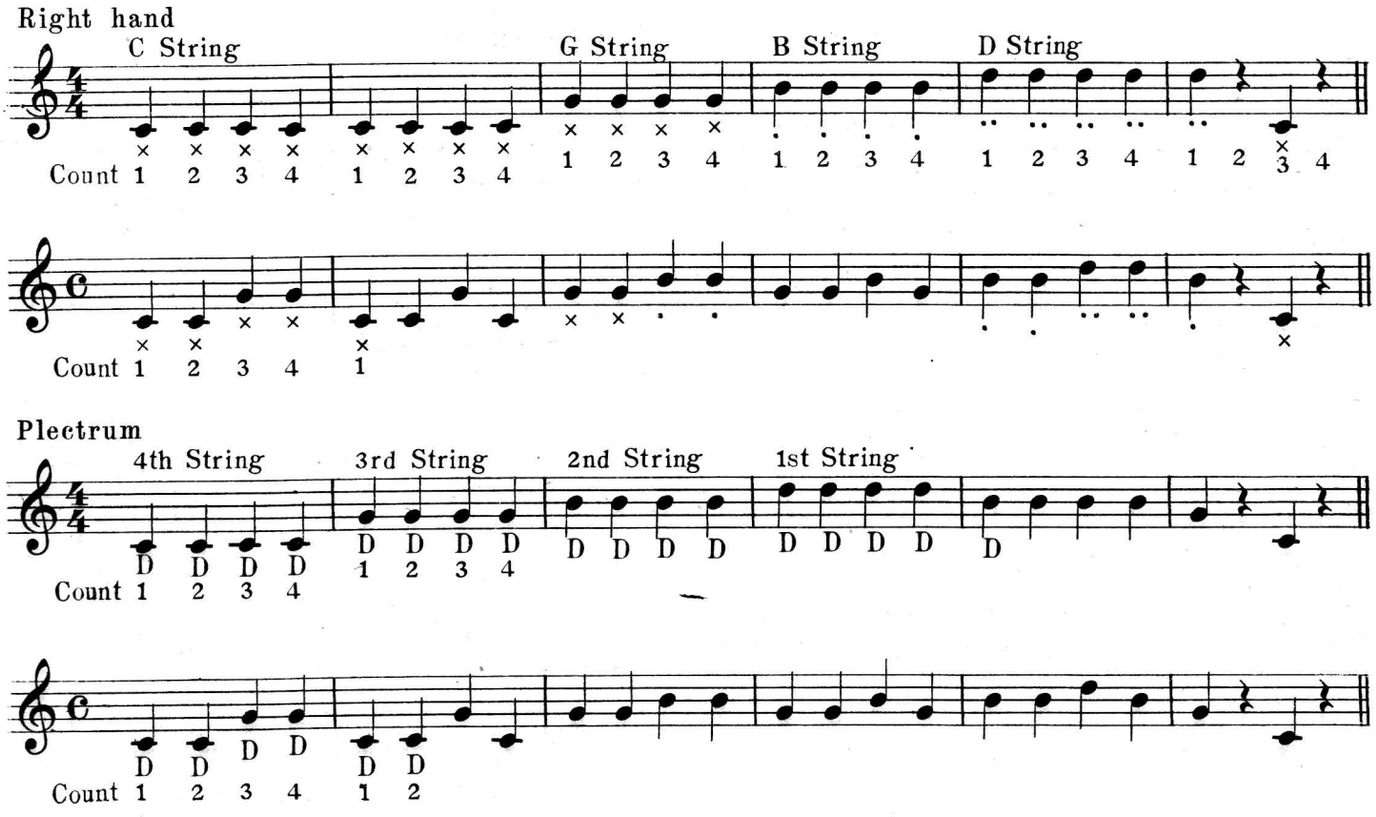
Tune the fourth string to C on piano or pitch pipe. Hold fourth string at the seventh fret and tune G or third string in unison. Hold G or third string at fourth fret for B or second string.

Hold second string at third fret for first string. Strings are numbered toward you, nearest string is the C or fourth string. Banjo music is played an octave lower than written. Old style banjos are made with a fifth string, with a peg in the side of the neck. This string can be left off as it is of very little use. New banjos are now made without the fifth string. More practical and look better. Four strings is a plenty for any musician.

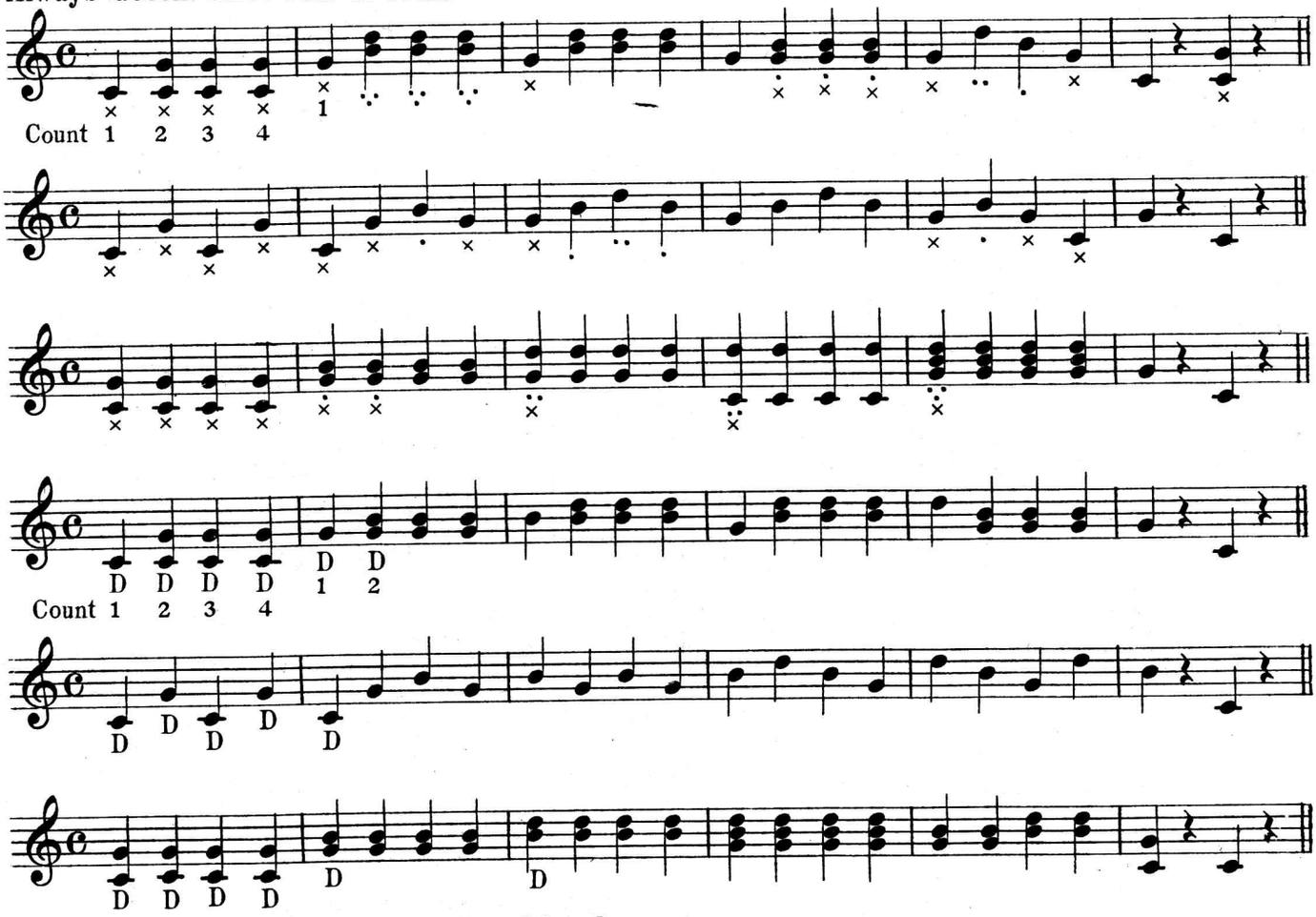
NAMES OF OPEN STRINGS COMPARED WITH PIANO



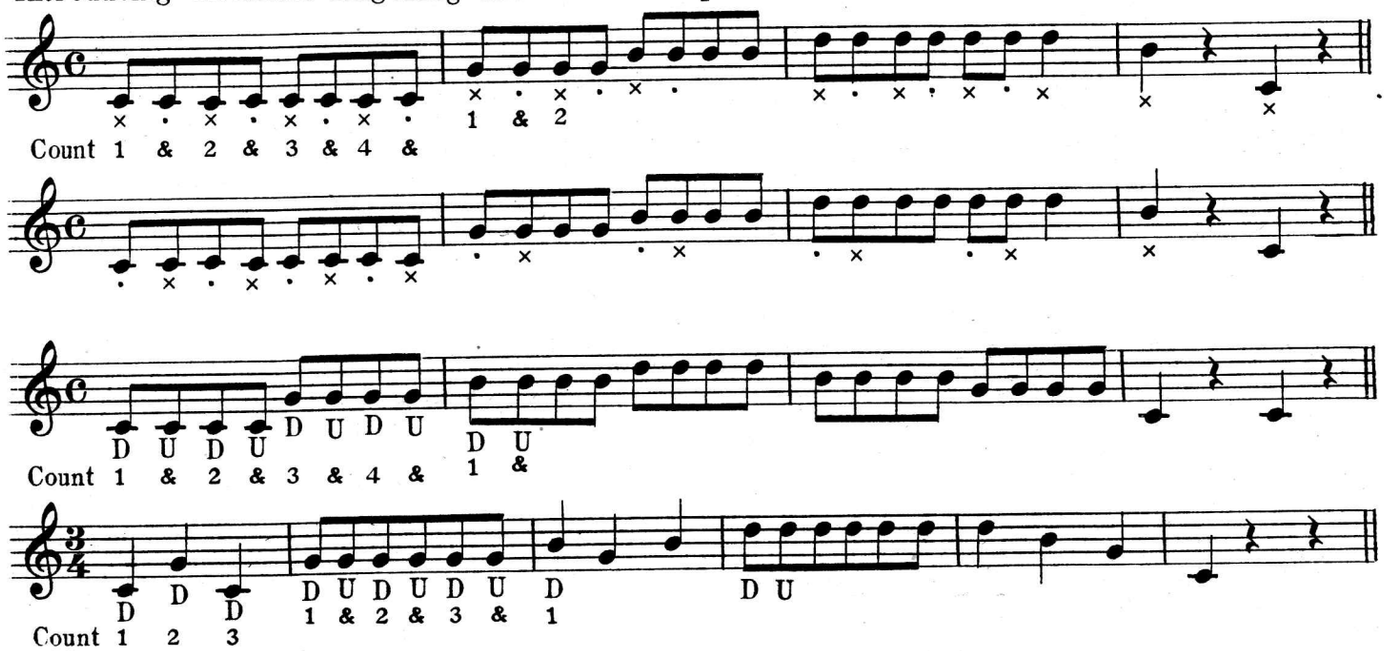
EXERCISE ON OPEN STRINGS


Right hand
C String
G String
B String
D String
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Count 1 2 3 4 1
Plectrum
4th String
3rd String
2nd String
1st String
D D D D D D D D D D D D D
Count 1 2 3 4 1 2 3 4
D D D D D D
Count 1 2 3 4 1 2

EXERCISES

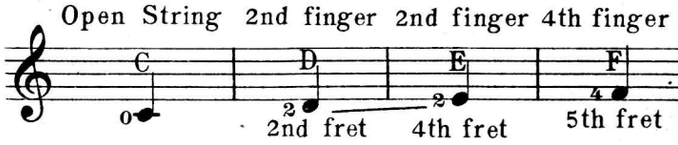
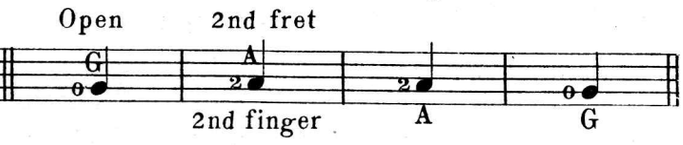
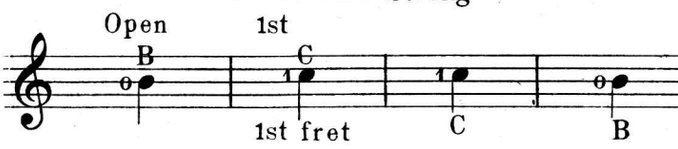
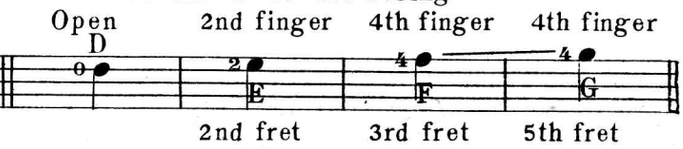
Always accent first beat or count

Exercise is pleasant work. Work and be pleasant.

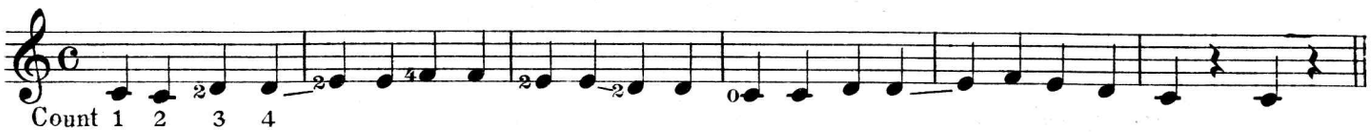
EXERCISE ON EIGHTH NOTES

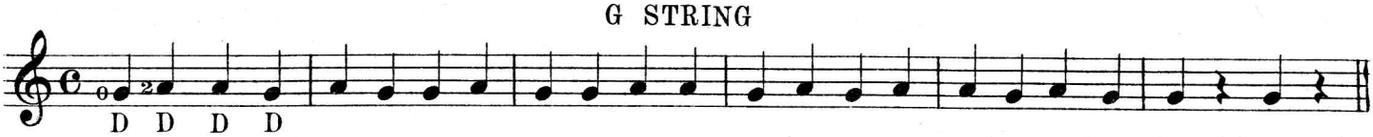
Introducing alternate fingering and down and up strokes

The figures at left of notes represent the finger of the left hand used in stopping the strings just back of the fret indicated by the other figures.

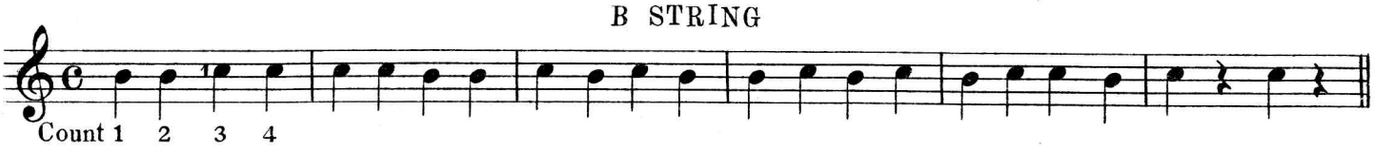
Use only the tips of fingers and first joint of finger should be nearly square with fingerboard. Always relax all muscles. Move whole hand when sliding finger to different position.

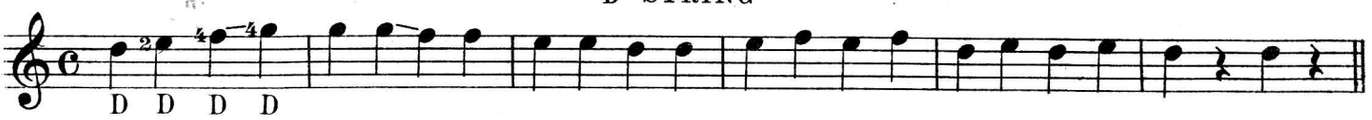
A dash from one note to another signifies to slide finger.

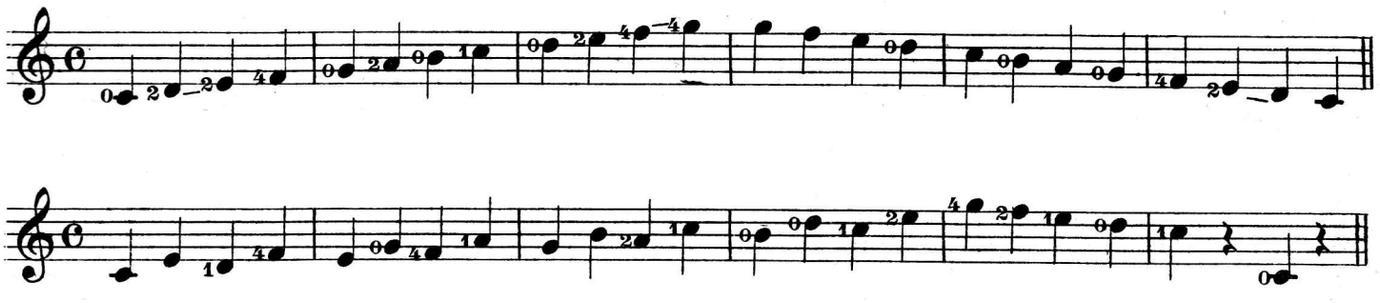
Tones on the C or 4th String

Tones on the G or 3rd String

Tones on the B or 2nd String

Tones on the D or 1st String

Always keep finger down until next note is made, thereby one finger will guide and help in finding the following note or notes. Play with fingers and plectrum.

EXERCISE ON C STRING

G STRING



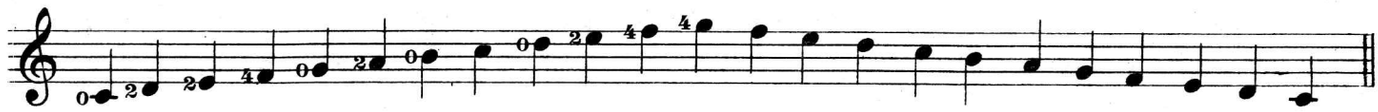
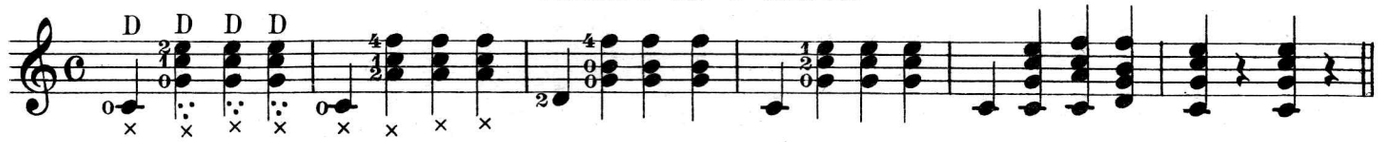
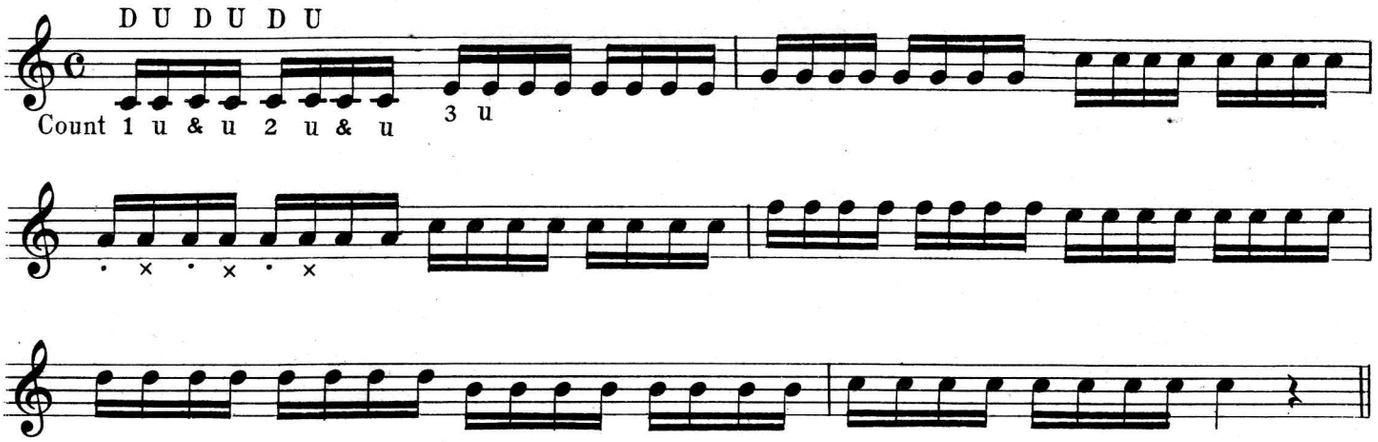
B STRING

D STRING



ON ALL STRINGS

THE SCALE

When notes appear one degree after another they form a scale. The Major Scale has a half step between the 3rd and 4th note and the 7th and 8th, and whole steps between the other notes. On the Banjo from one fret to another is a half step, two frets a whole step.

The first note of a scale is called the Tonic or Key note. A scale can be started on every note. All Major scales are formed alike. Practice all scales with down stroke, down and up alternately and with two four and eight strokes (down and up) to each note, with plectrum. Also with the different styles of finger playing. Memorizing everything makes a better musician.

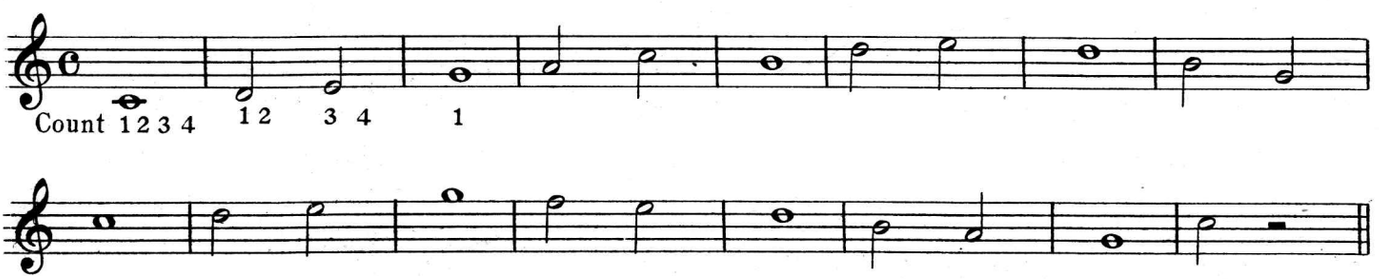
SCALE OF C MAJOR

CHORDS IN C MAJOR

STUDY

THE TREMOLO

We sustain tones on the Banjo with the Tremolo. The Tremolo is a rapid succession of down and up strokes. Made with the plectrum, and first or second finger of right hand.

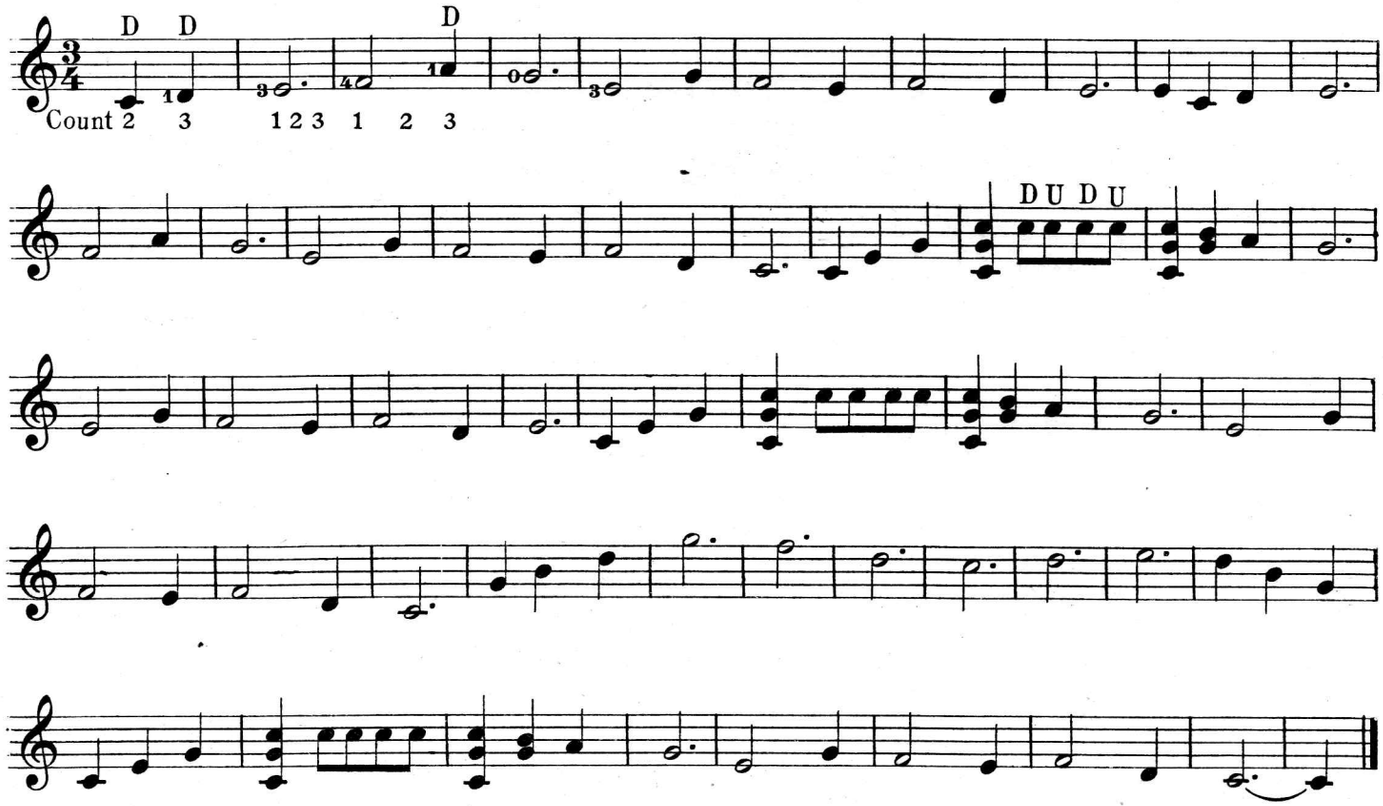
To tremolo with first finger hold hand in regular position. Used on single and double notes.

For three or more notes turn back of right hand toward you and sweep strings down and up with tip of second finger. Any number of strings can be tremoloed with the plectrum. Begin slowly and keep the strokes even. Gradually speed will develop without any exertion. Relax all muscles.

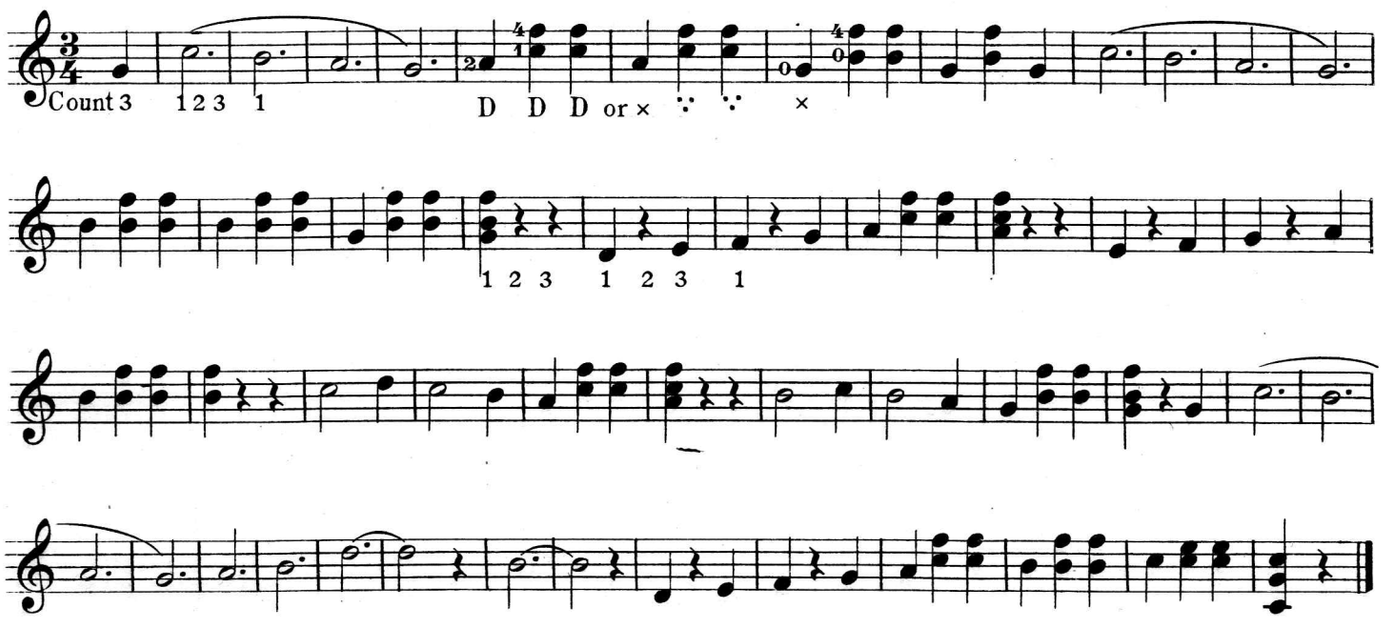
EXERCISE

Pause slightly between each note. Tremolo all notes.

$\frac{3}{4}$ Time. Three counts in a measure. Each quarter note receives one count.
A dot after a note increases its time value one half. Thus 𝅗𝅥. equals ♩♩♩

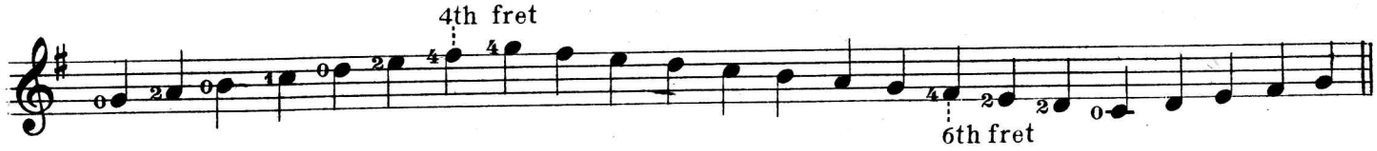
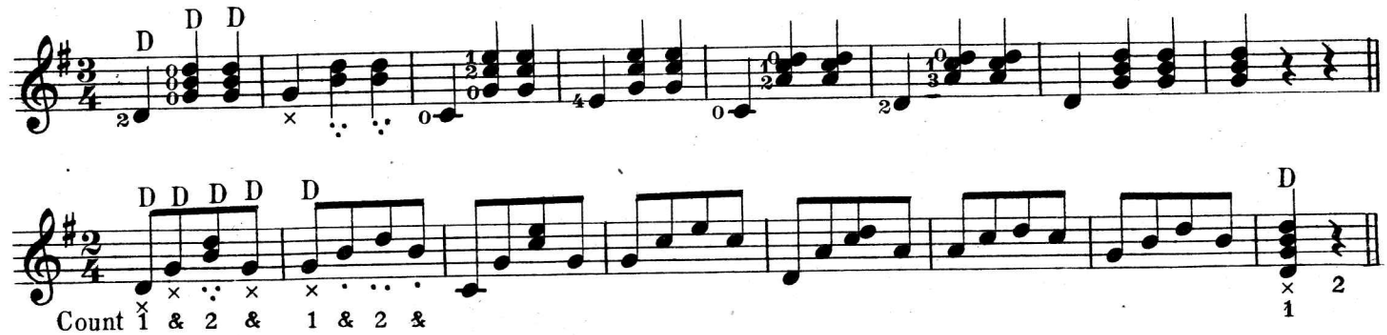
HOME WALTZ

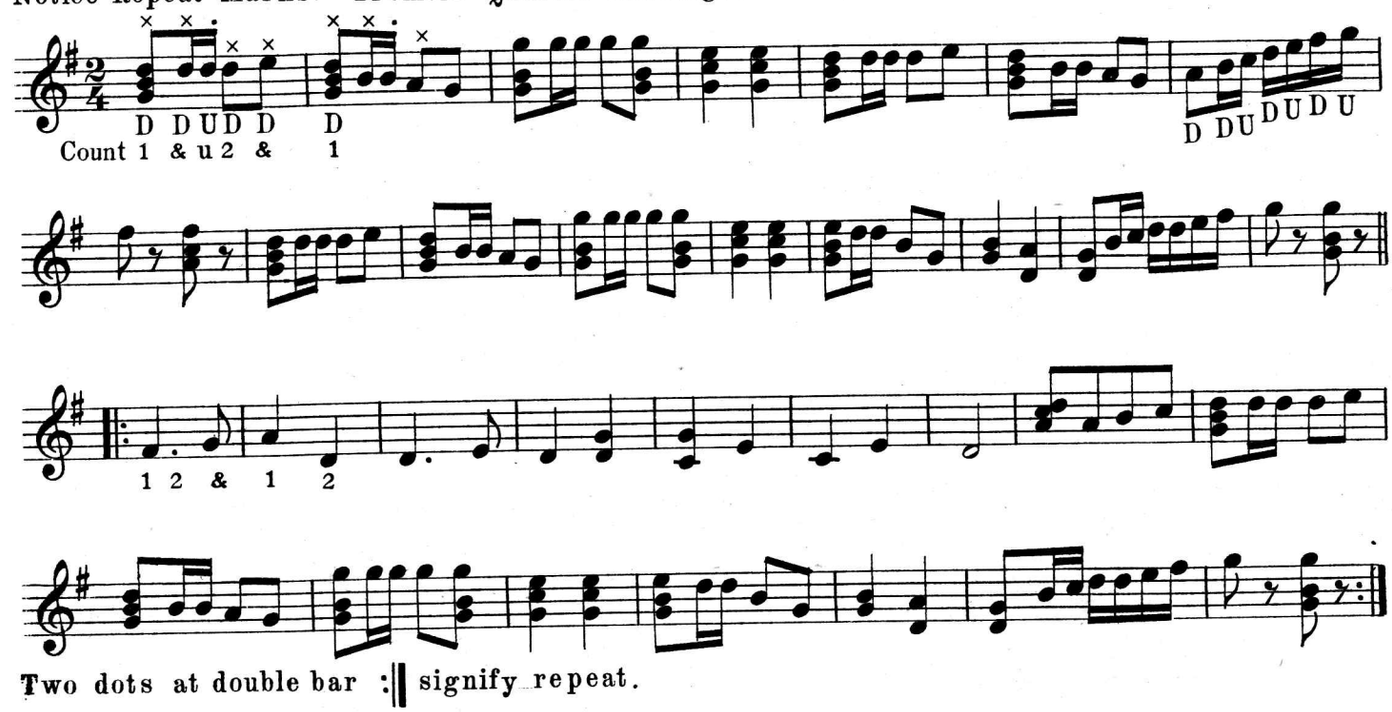
In $\frac{3}{4}$ time, strike eight notes down and up. Quarter notes down. All longer notes tremolo. Accent first count in each measure.

THE SLUR OR TIE

A tie ⁀ connecting two notes of the same degree indicates both notes are held as one note
A Slur ⁀ indicates all notes to be connected in a smooth manner with a continuous tremolo. This is called legato playing.

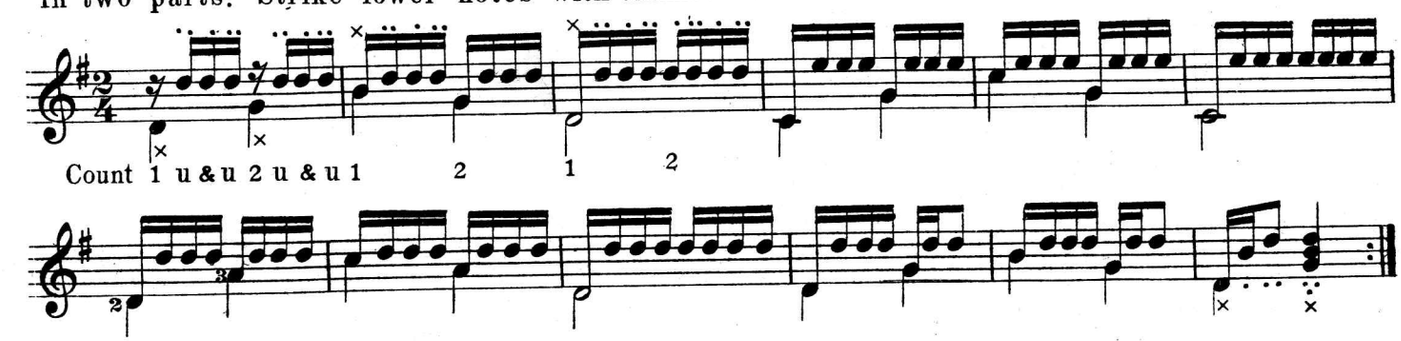
DAISY WALTZ

This style of playing waltzes can be adapted to orchestra work.

SCALE OF G MAJOR (Signature One Sharp)

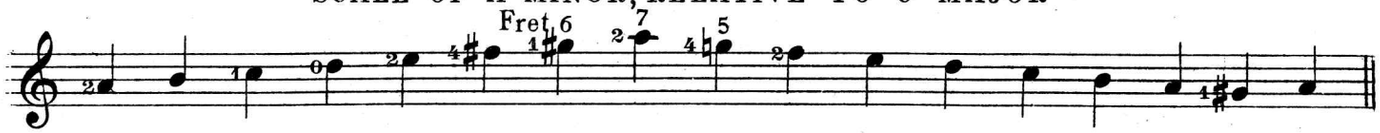
The Sharp ♯ on the 5th line signifies all F's are played a half step higher.
Practice this scale with tremolo and the different strokes.

CHORDS

FOSTER MARCH

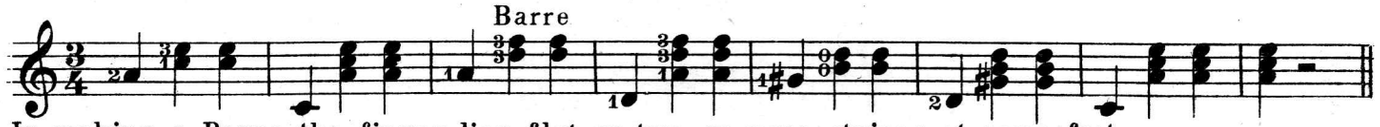
Notice Repeat Marks. Tremolo Quarter and longer notes.

Two dots at double bar :‖ signify repeat.

RIGHT HAND EXERCISE

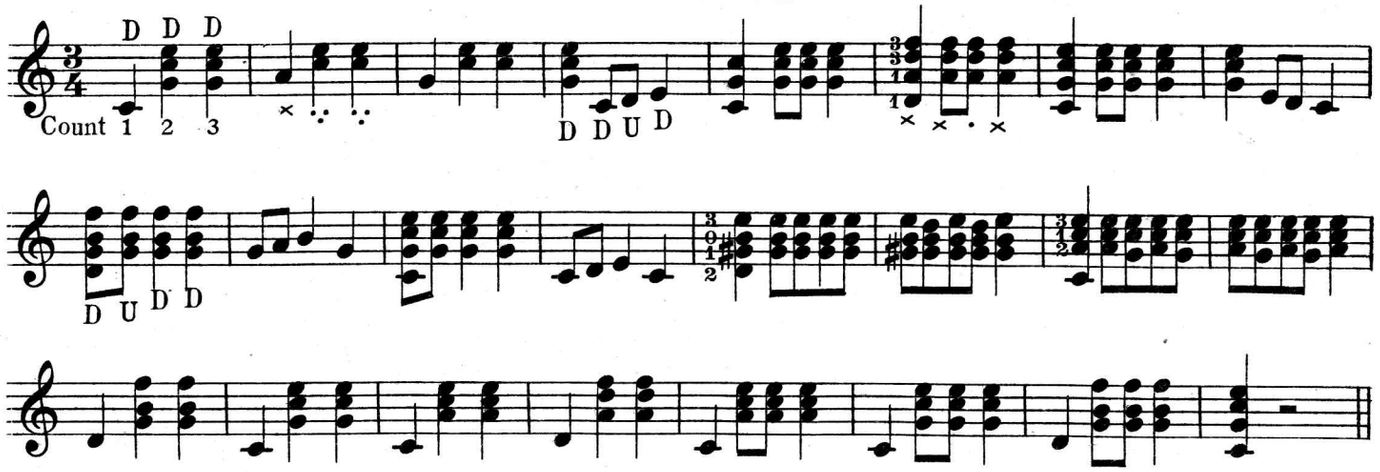
In two parts. Strike lower notes with thumb. Hold them full time value.

Each major key has a relative minor built on the sixth tone of the major scale.
A scale with half steps between 2nd and 3rd, and 7th and 8th degrees is a minor scale.

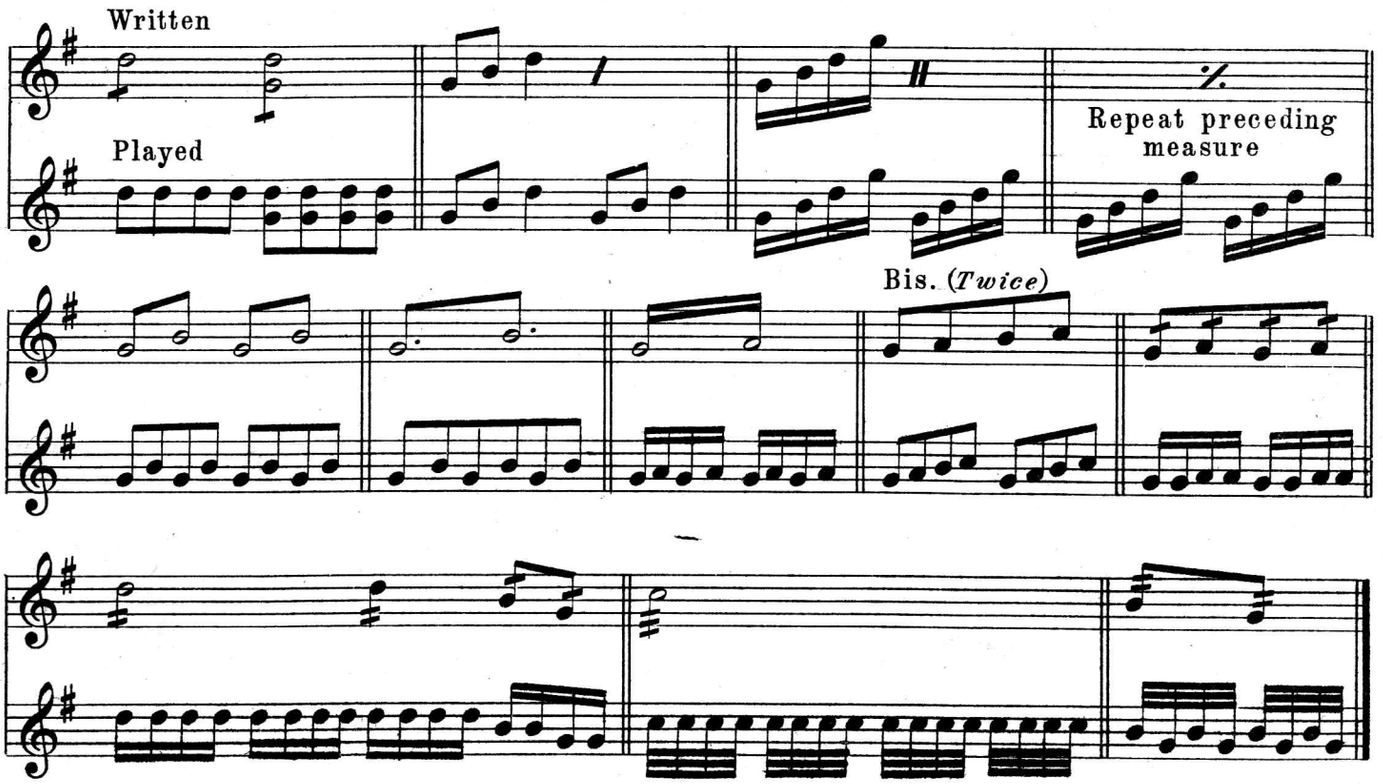
SCALE OF A MINOR, RELATIVE TO C MAJOR



CHORDS

In making a Barre the finger lies flat on two or more strings at same fret.

Orchestra accompaniment example. Right hand fingers give good waltz effect.

WALTZ STROKES

ABBREVIATIONS

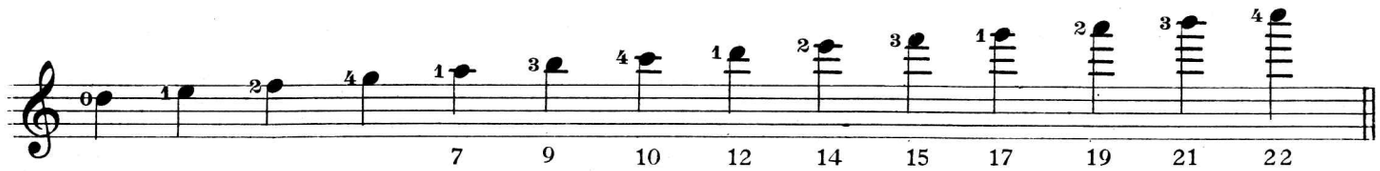


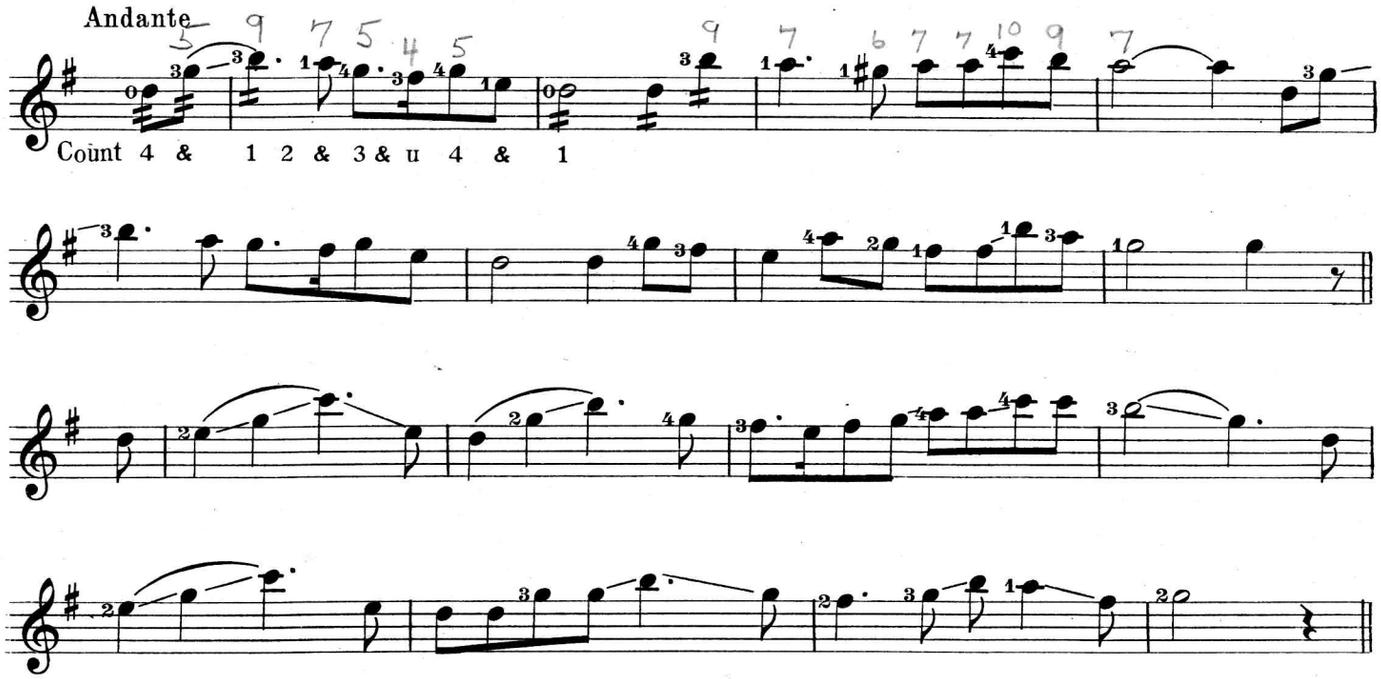
Thus far we have been playing in the first position. When notes occur that are made beyond the 4th fret we must change the position of the left hand in order to reach them.

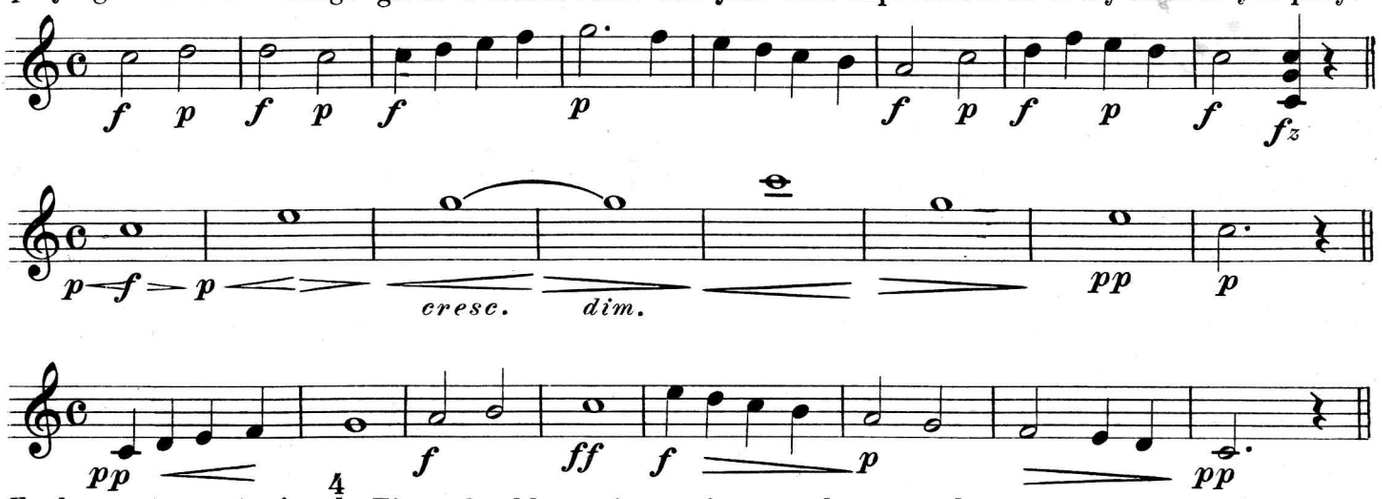
Always move the whole hand in changing positions so that the fingers drop on the proper place in an easy and natural manner.

A dash—between two notes signifies to slide the finger from one note to another. When a slur is placed over the dash ⌒ it indicates the two notes must be connected with the tremolo.

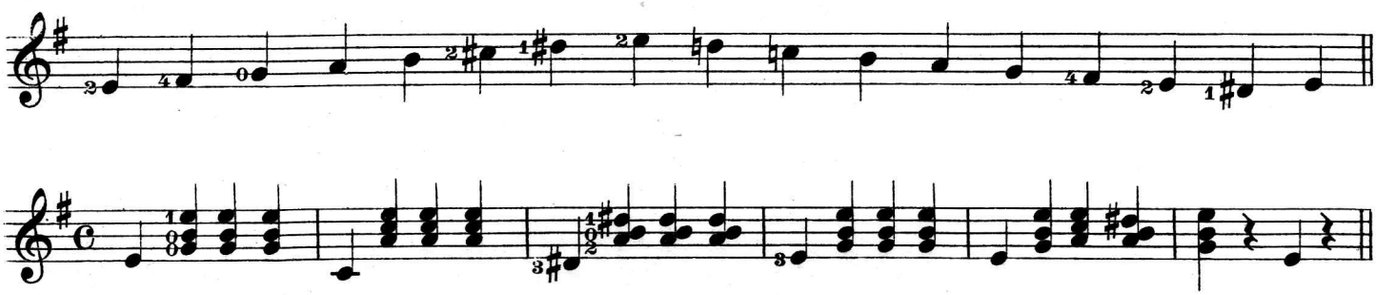
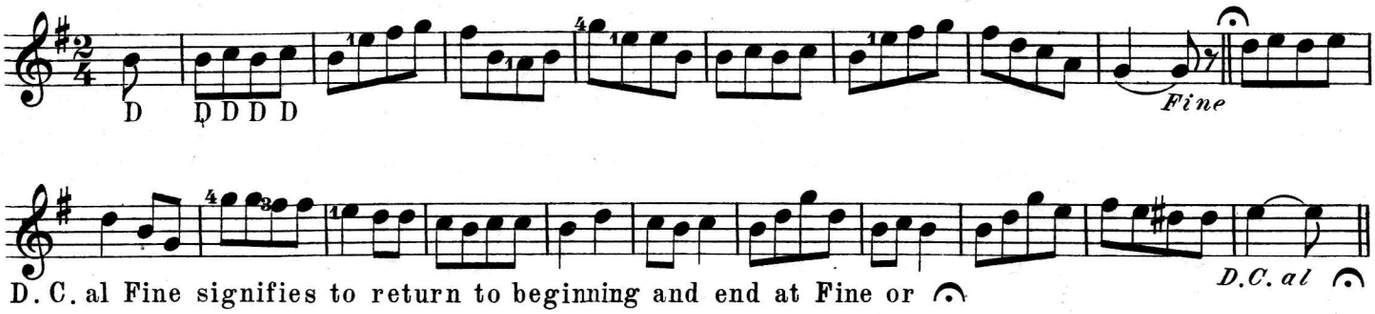
NOTES ON D OR 1st STRING

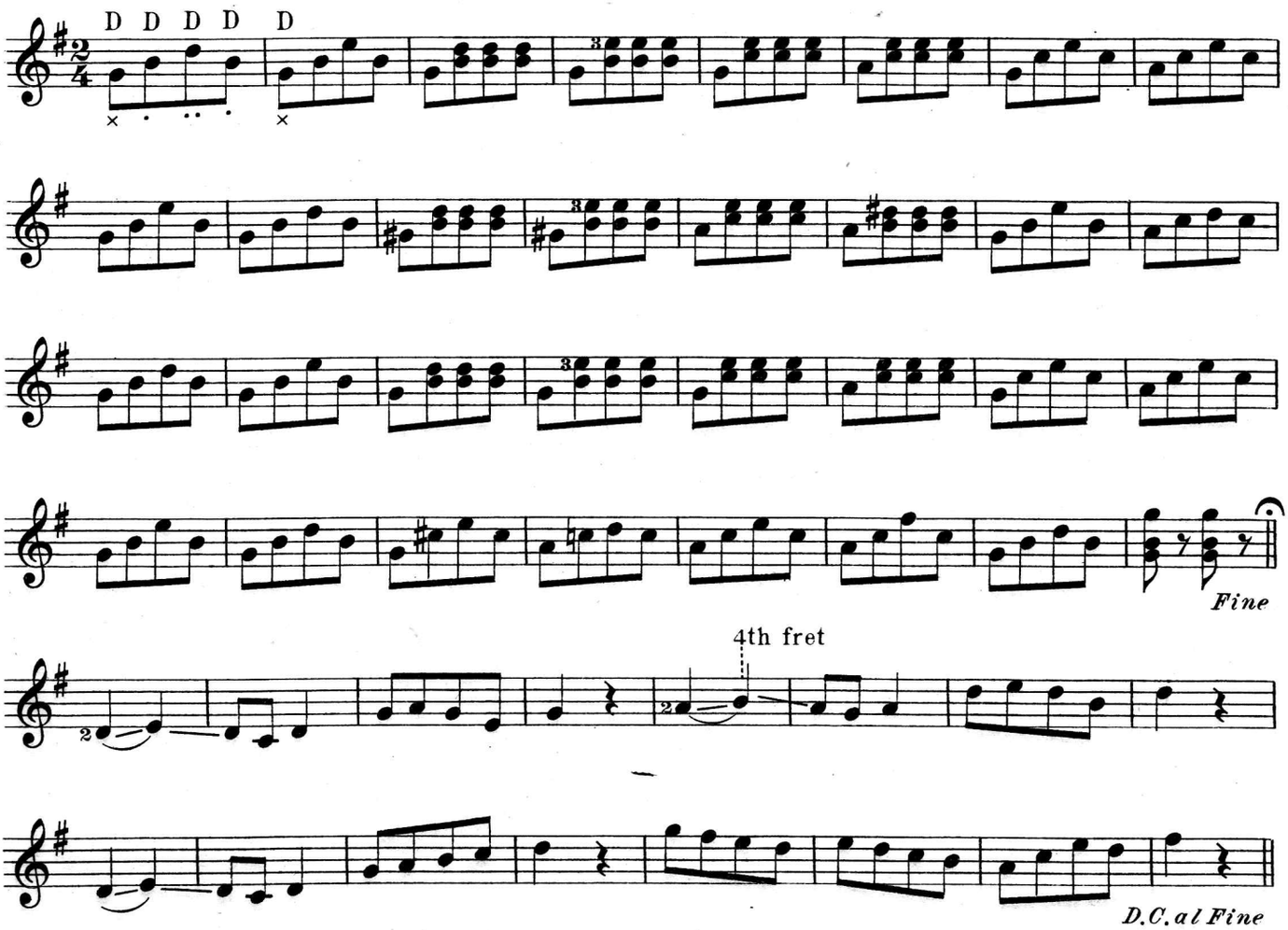


ALOHA OE

EXPRESSION MARKS

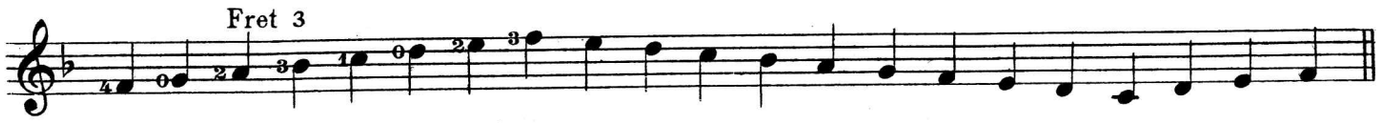
To play soft hold pick loose and pick further from bridge. Holding the pick more firm and playing nearer the bridge gives a louder tone. Use your own expression on every number you play.

Each quarter note in $\frac{4}{4}$ Time should receive a four stroke tremolo.

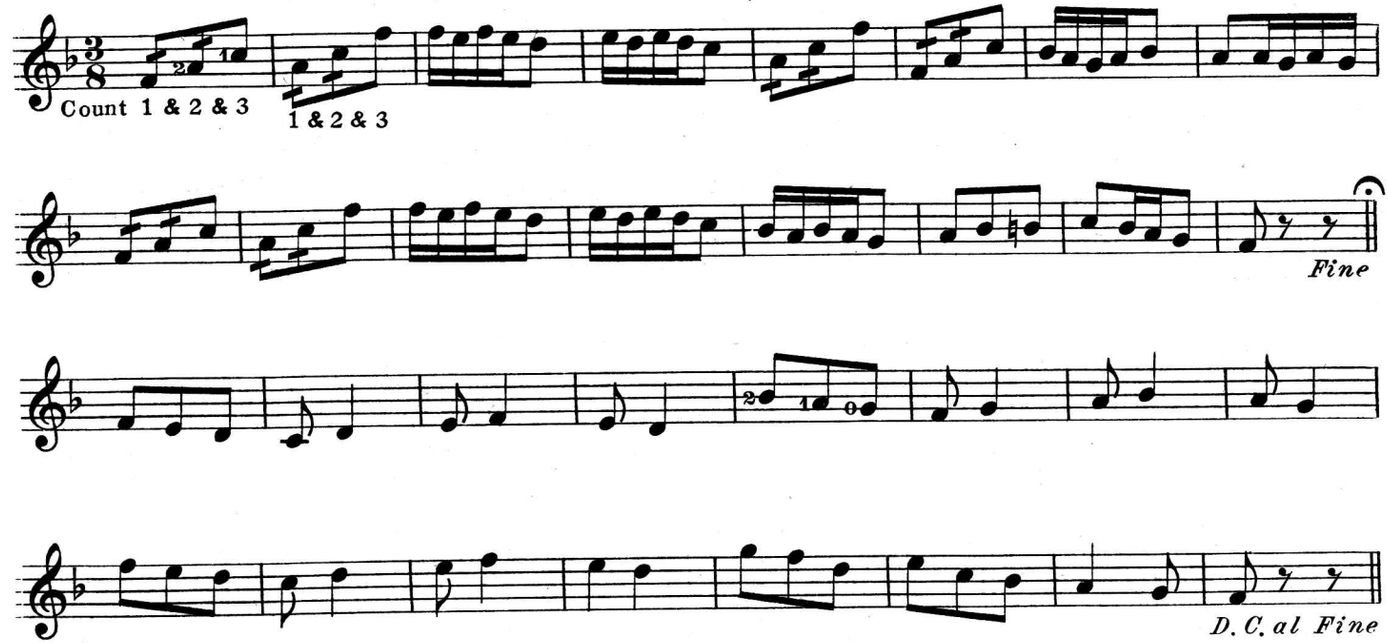
Moyer's up-to-date Ukulele Method, finger and pick style playing, with choice solos. Price $1.00

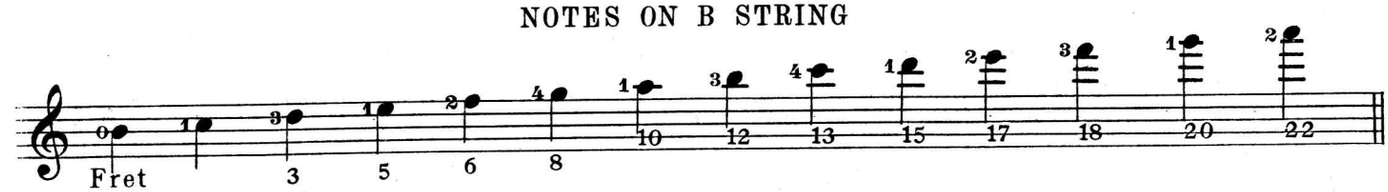
SCALE OF E MINOR. RELATIVE TO G MAJOR

EXERCISE

D. C. al Fine signifies to return to beginning and end at Fine or

COLLEGE ONE-STEP

A very easy method Le Barge's up-to-date Ukulele Method. Both Notes and Figure. Price 60¢

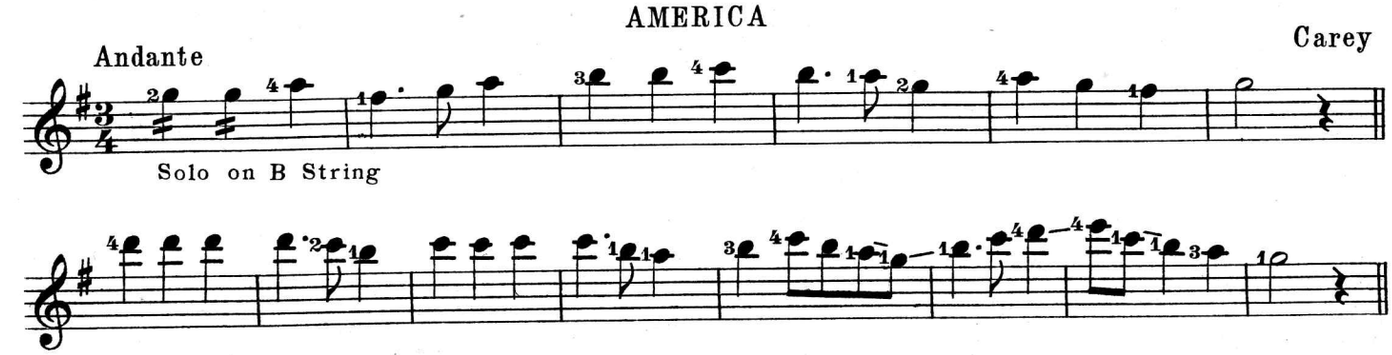
Littig's N. P. B. M. 32

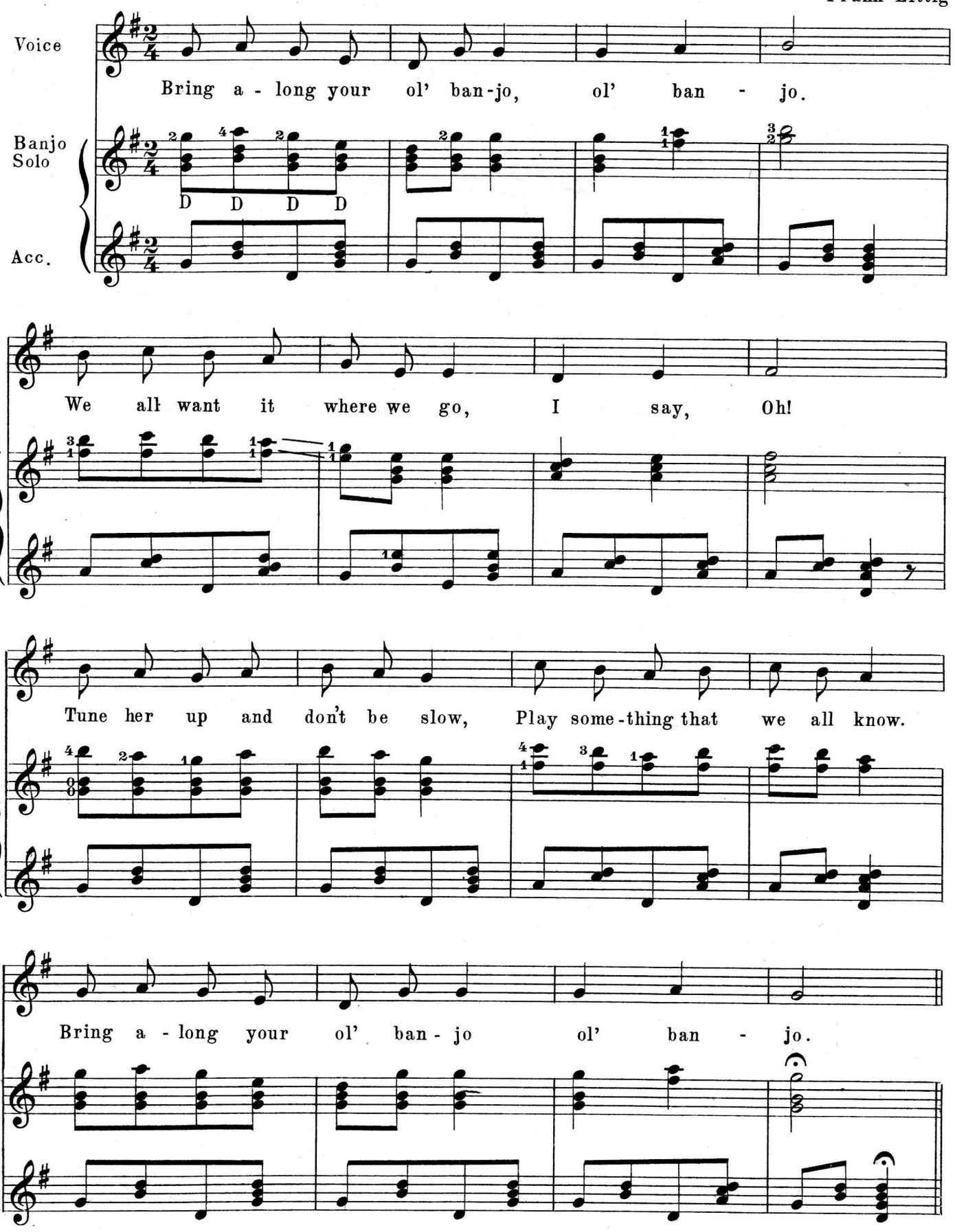
SCALE OF F MAJOR (one flat)

CHORDS

WESTERN WALTZ

NOTES ON B STRING

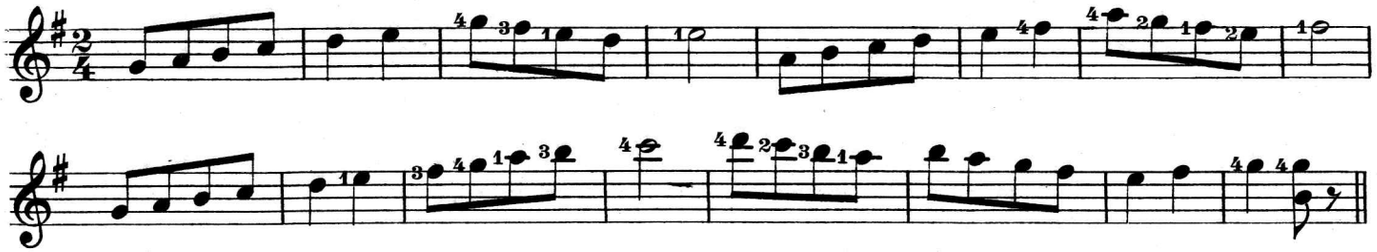
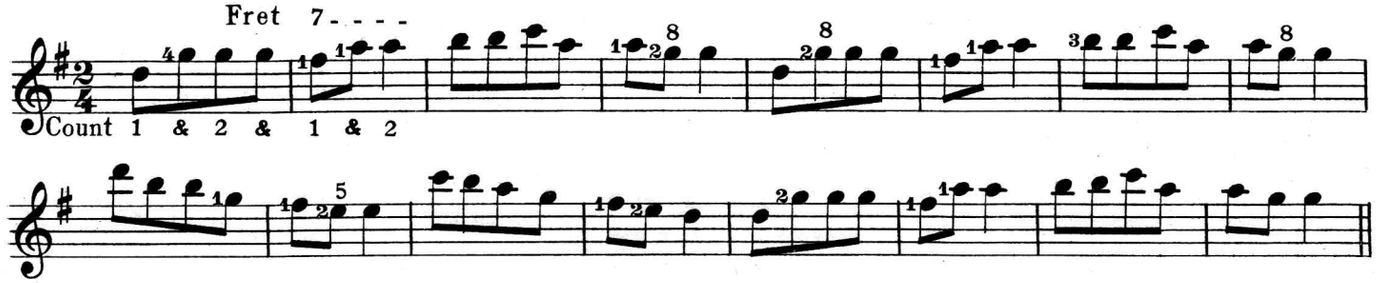
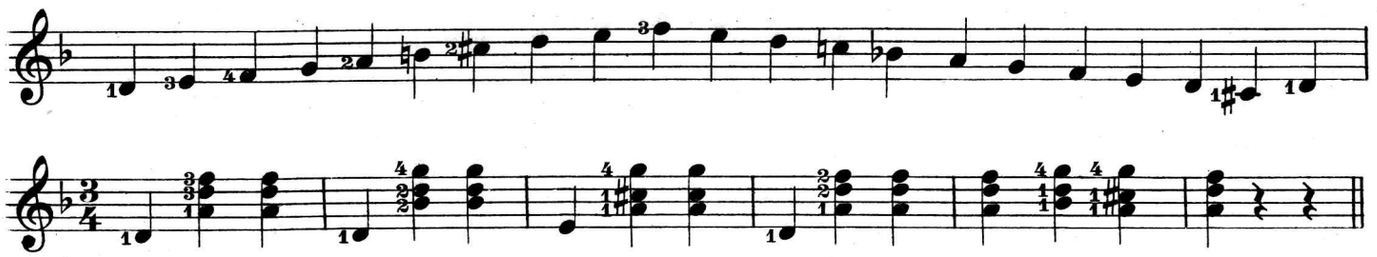
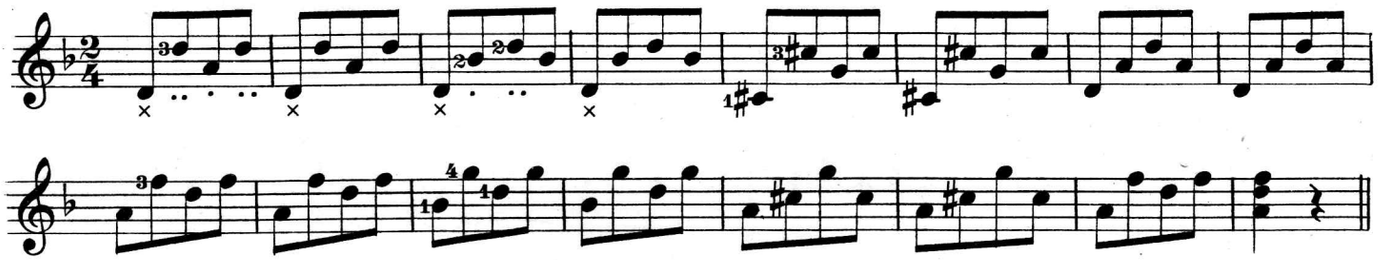


AMERICA

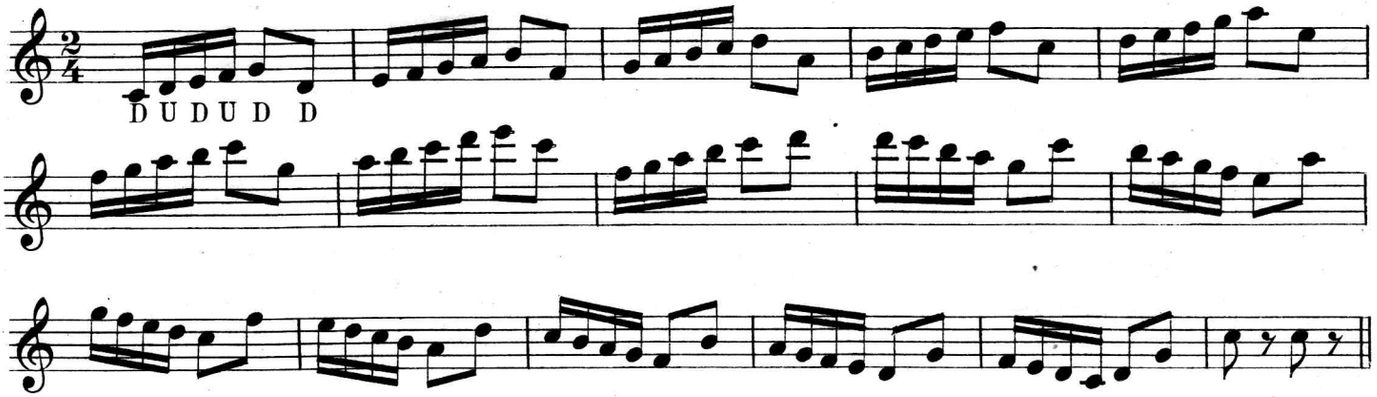
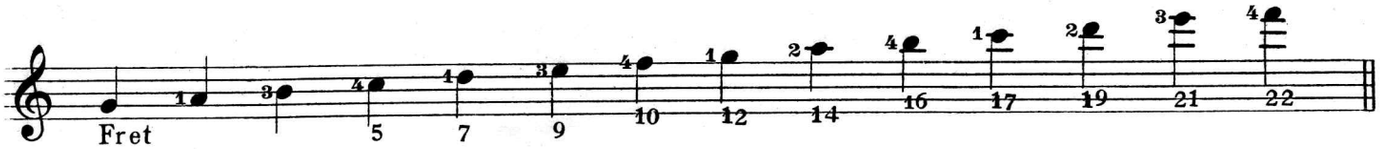
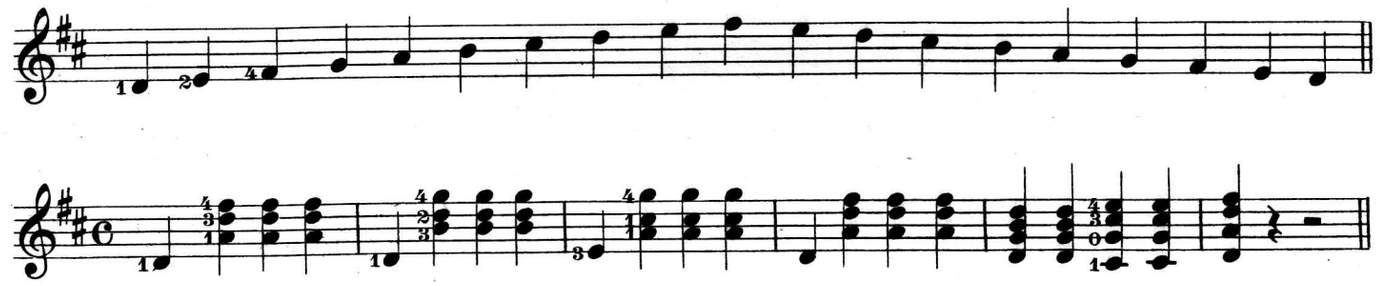
Carey

OL' BANJO

Frank Littig

Voice
Banjo Solo
Acc.
Bring a - long your ol' ban-jo, ol' ban - jo.
D D D D
We all want it where we go, I say, Oh!
Tune her up and don't be slow, Play some-thing that we all know.
Bring a - long your ol' ban - jo ol' ban - jo.

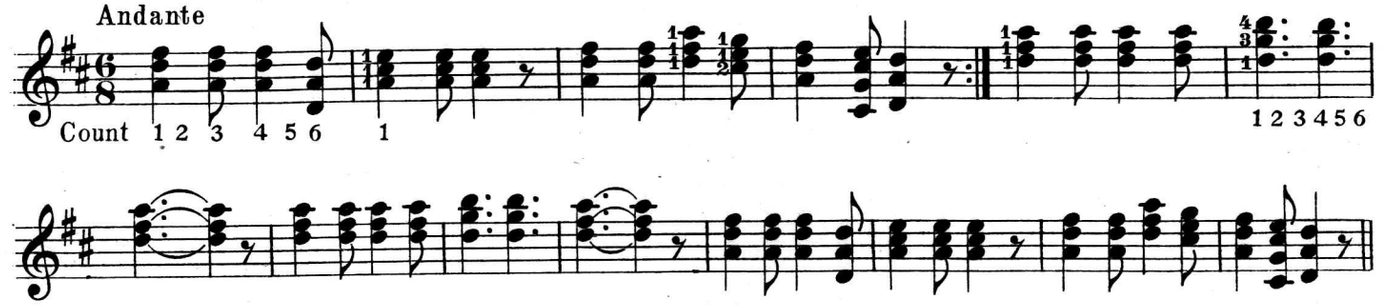
A hold 𝄐 over a note allows us to extend it's time value.

EXERCISE

POLISH DANCE

D MINOR

RIGHT HAND EXERCISE

Always get a note or chord in the easiest manner. Sometimes it is easier to locate a note on a lower string than it is to change positions.

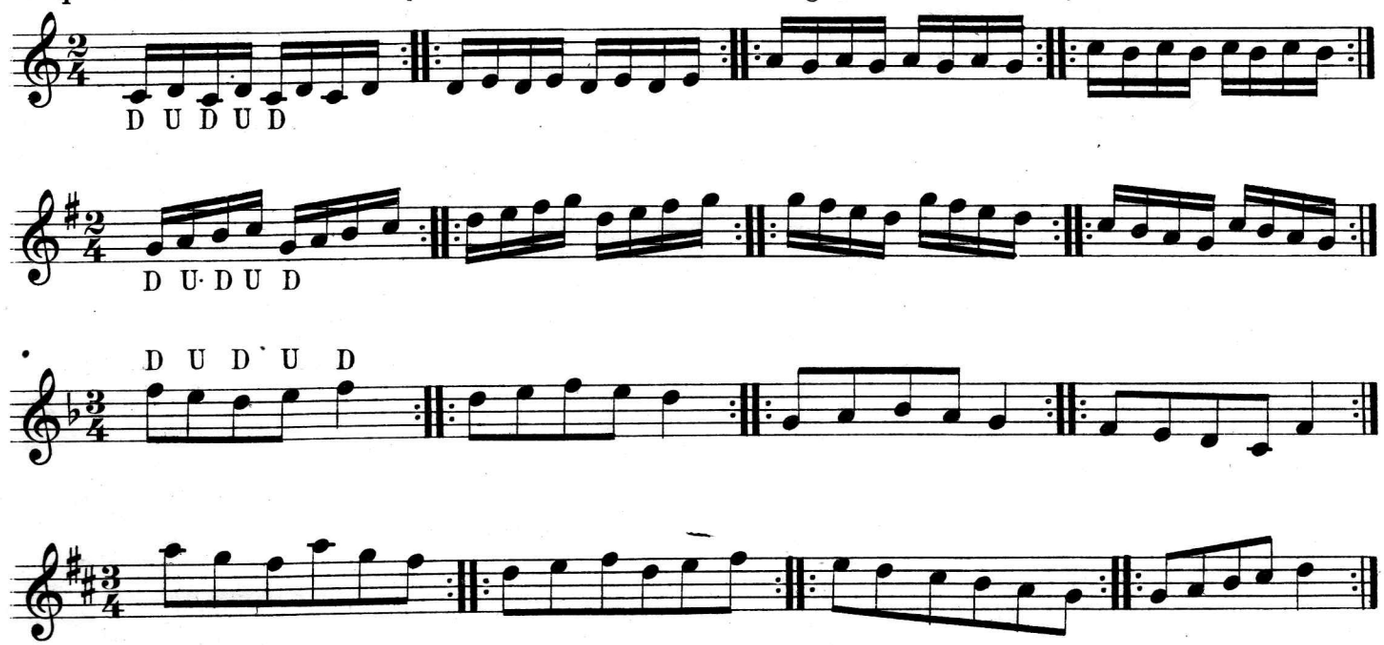
Use your own judgment in the following study, in other pieces, etc.

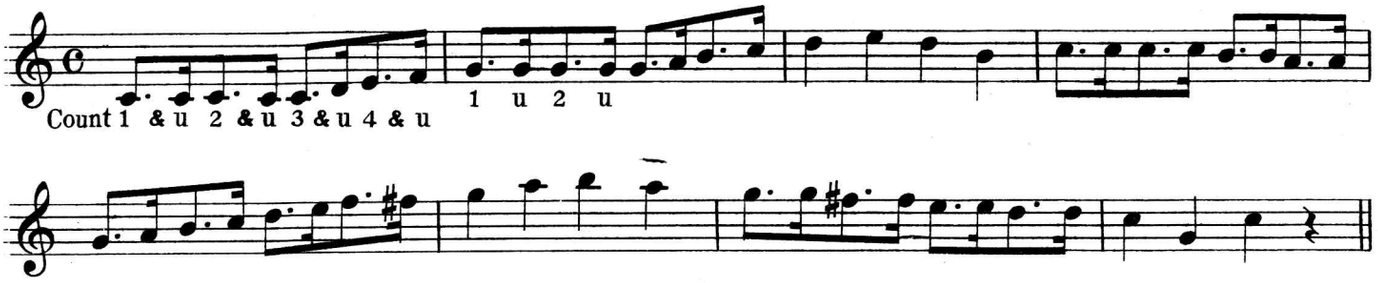
ETUDE

NOTES ON G STRING

D MAJOR

A HYMN

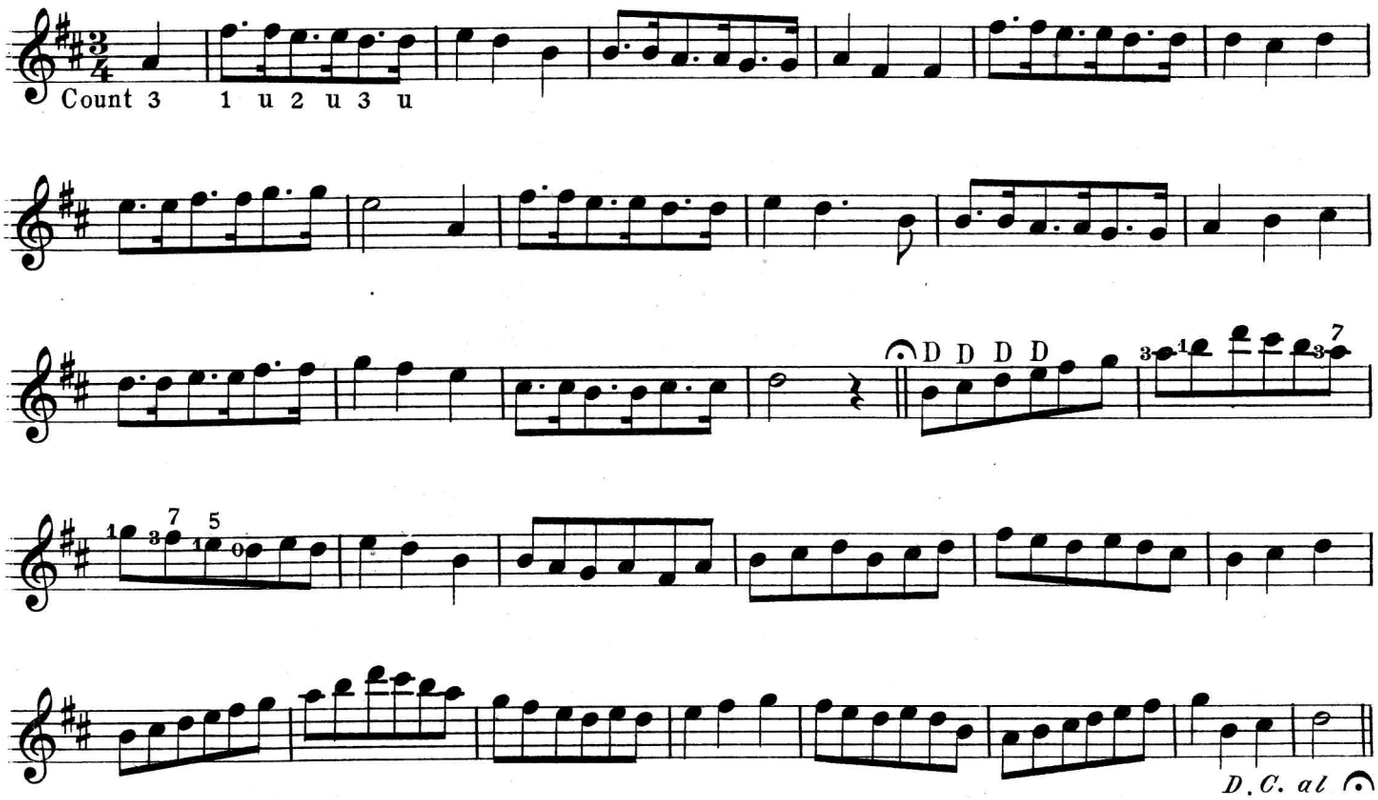
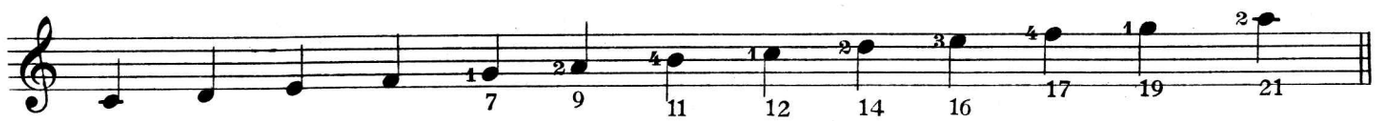
All tremolo. Organ imitation.

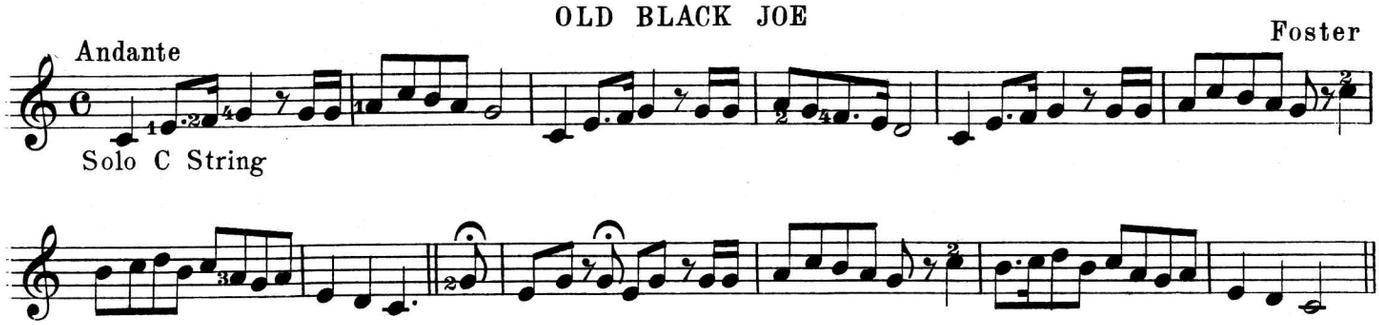
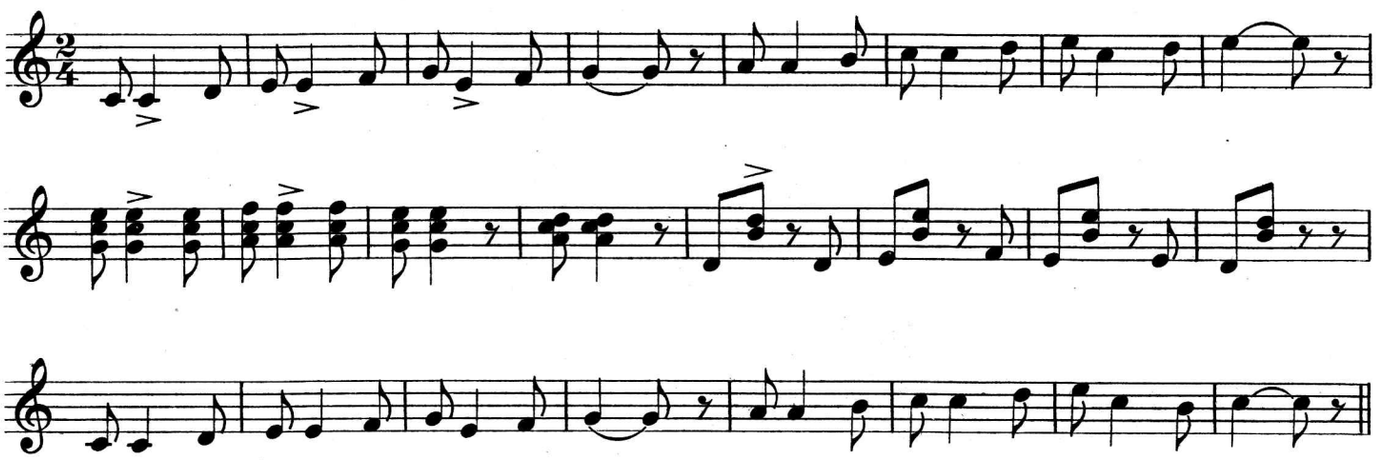
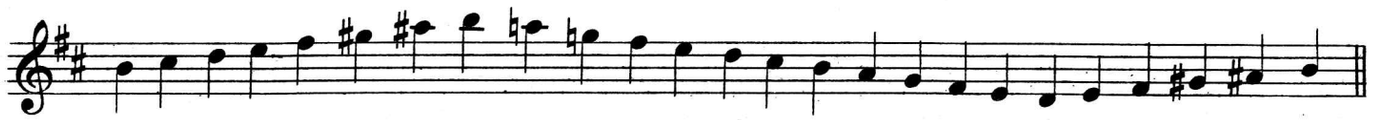


TECHNIC STUDIES

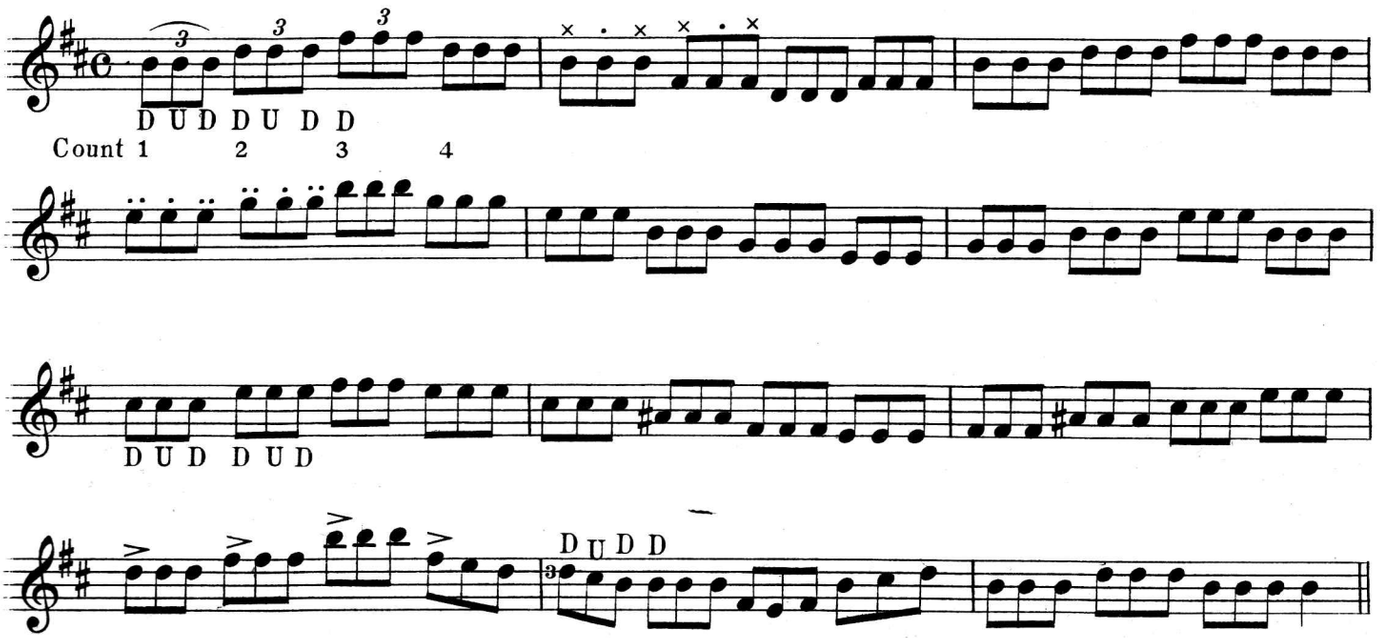
Repeat each exercise several times. Do not raise fingers till necessary.

Le Barge's Up-To-Date Tenor Banjo Method for Beginners. Price $1.00

EXERCISE

BONNIE THREE-STEP

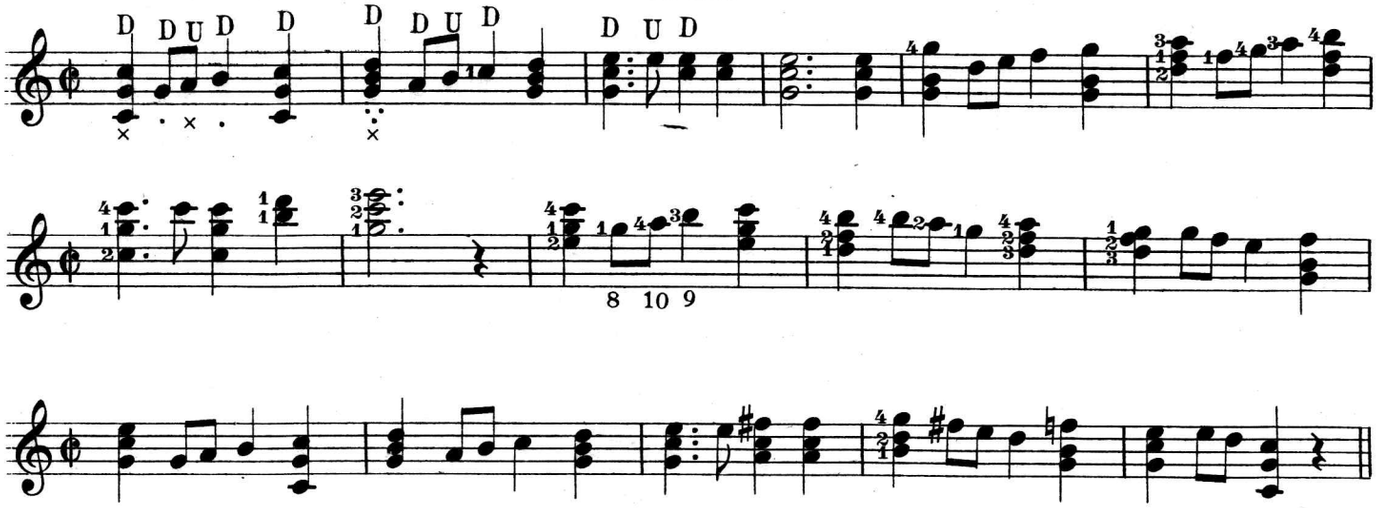
Tremolo quarter and longer notes.

NOTES ON C STRING

OLD BLACK JOE

Foster

Changing the accent to an unaccented part of a measure is called Syncopation or "Ragtime." In the following exercise tremolo the quarter notes. > Signifies to accent.

B MINOR

CHORDS

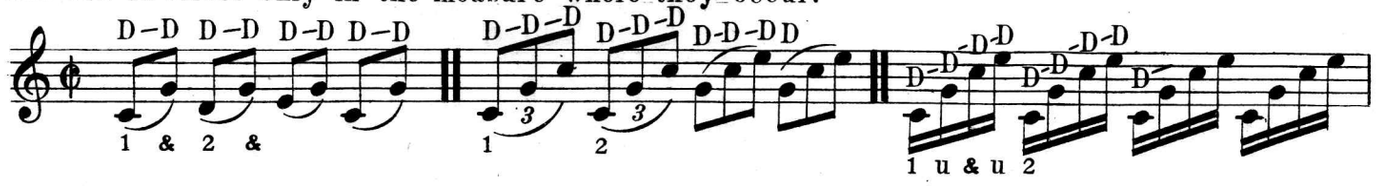
EXERCISE ON TRIPLETS

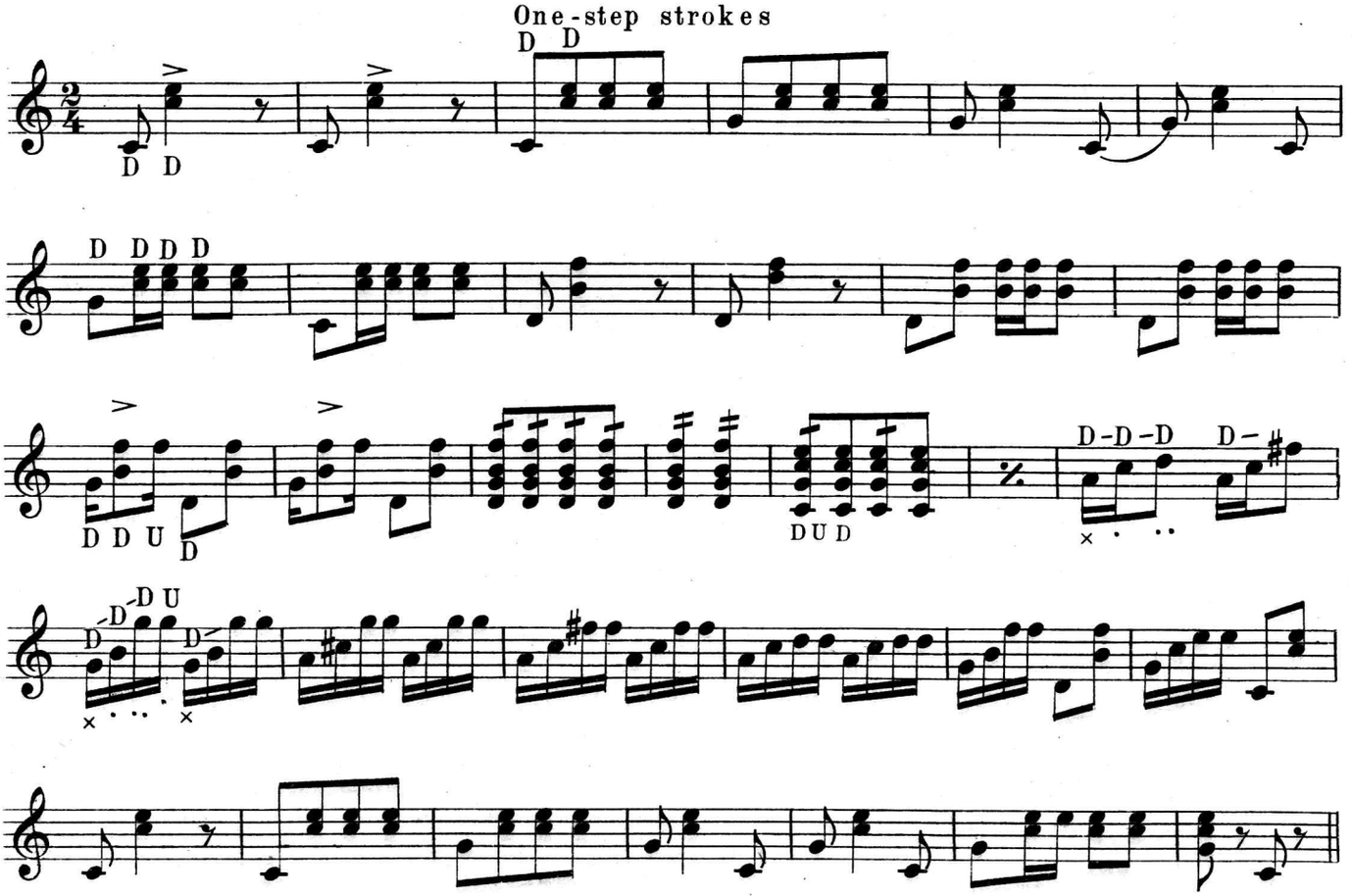
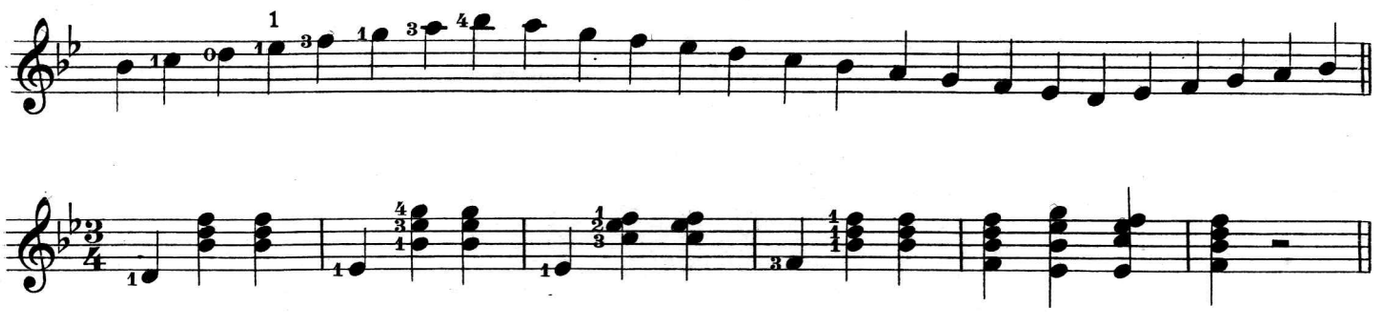
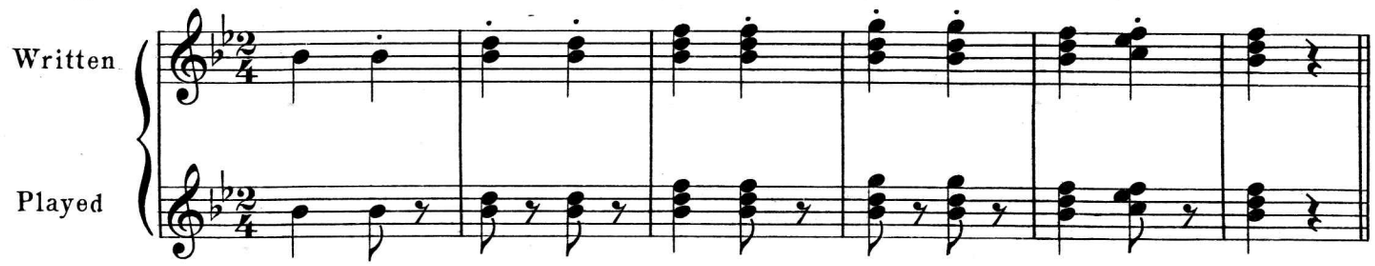
Triples or 3 notes with a figure, 3 over them are to be played in the same time as 2 notes of the same time value.

Kaai's Up-To-Date Steel Guitar Method, both notes and figure notation. A simple system for beginners. Price $1.00

This sign ¢ called Alla Breve signifies to play twice as fast as written.

STUDY

THE SLIDE STROKE

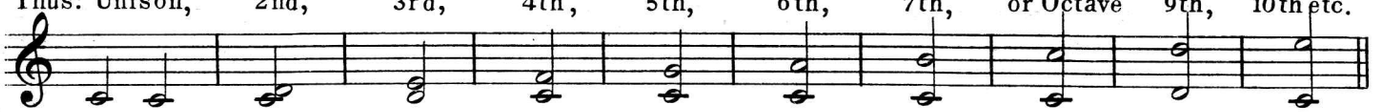
Strike the first note and slide the pick over following strings. Great for orchestra work.

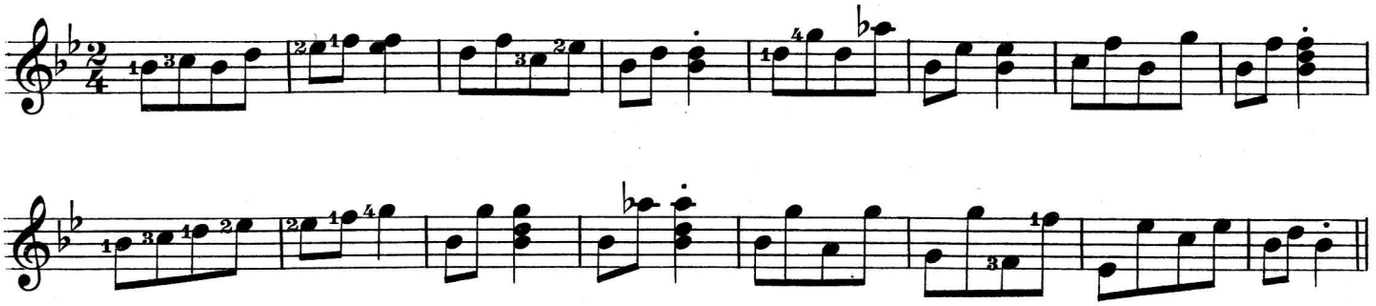
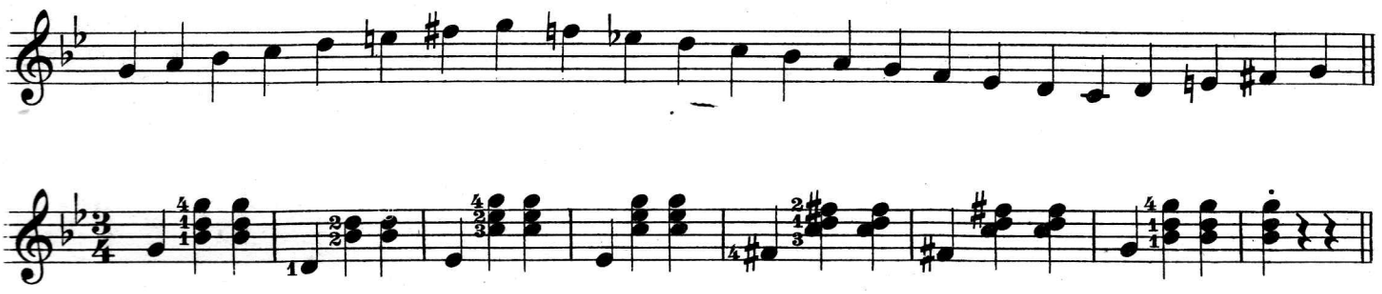
Sharps, flats or naturals that appear which are not in the signature are called accidentals and are in effect only in the measure where they occur.

ORCHESTRA ACC. EXAMPLE

One-step strokes

B FLAT MAJOR

A dot placed over a note, called Staccato marks signify to play in a detached manner. Done by raising the finger immediately after the note is played or by placing left or right hand onthe strings.

THE INTERVALS

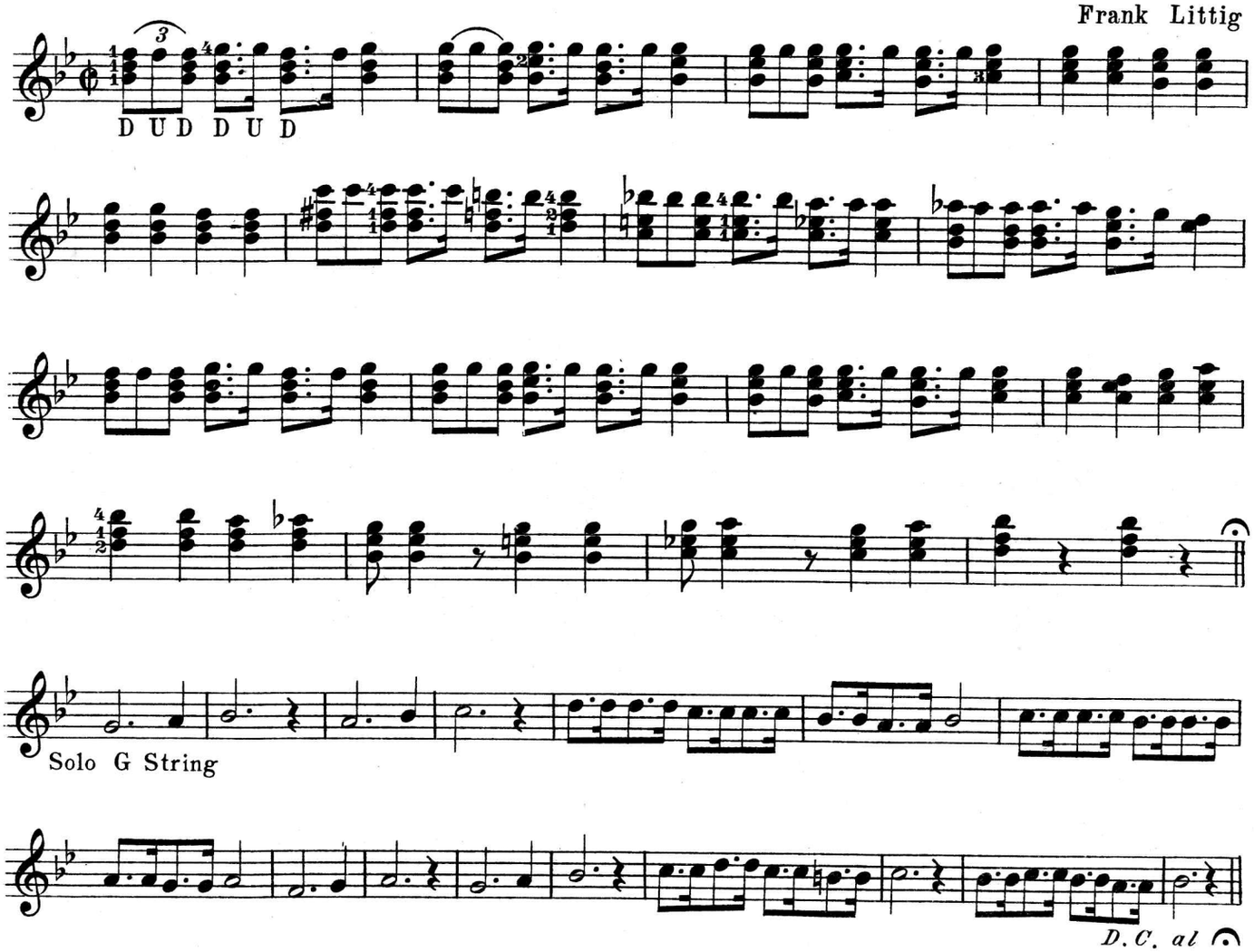
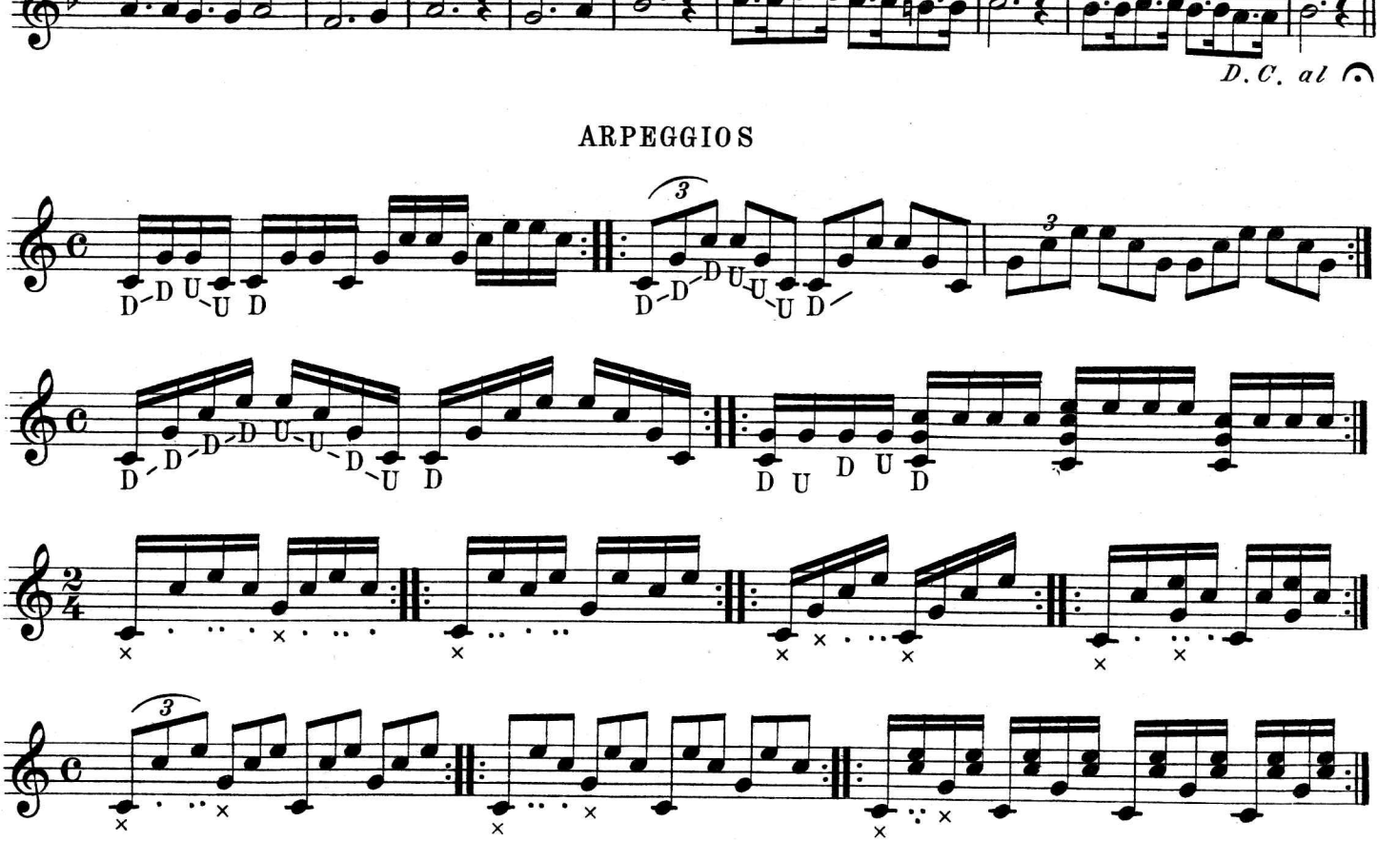
The distance from one tone to another is called an Interval.

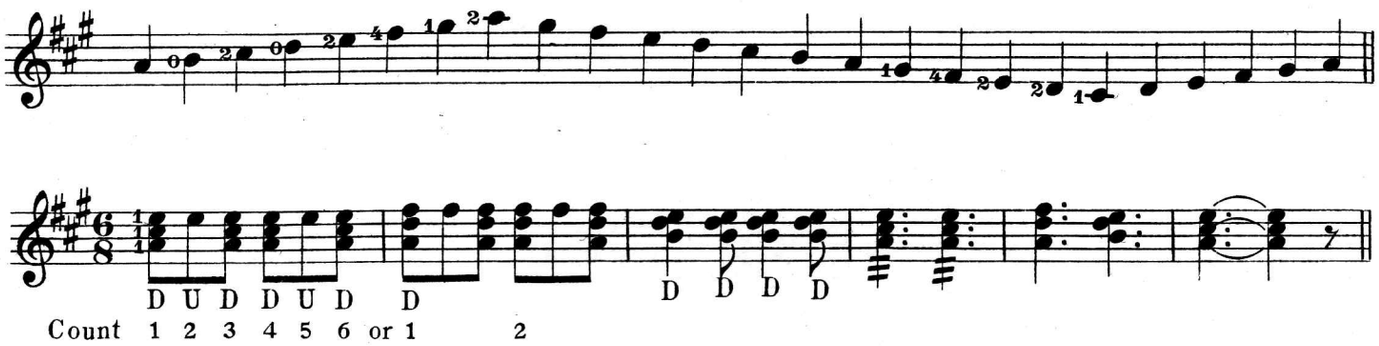
Thus: Unison, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, or Octave 9th, 10th etc.



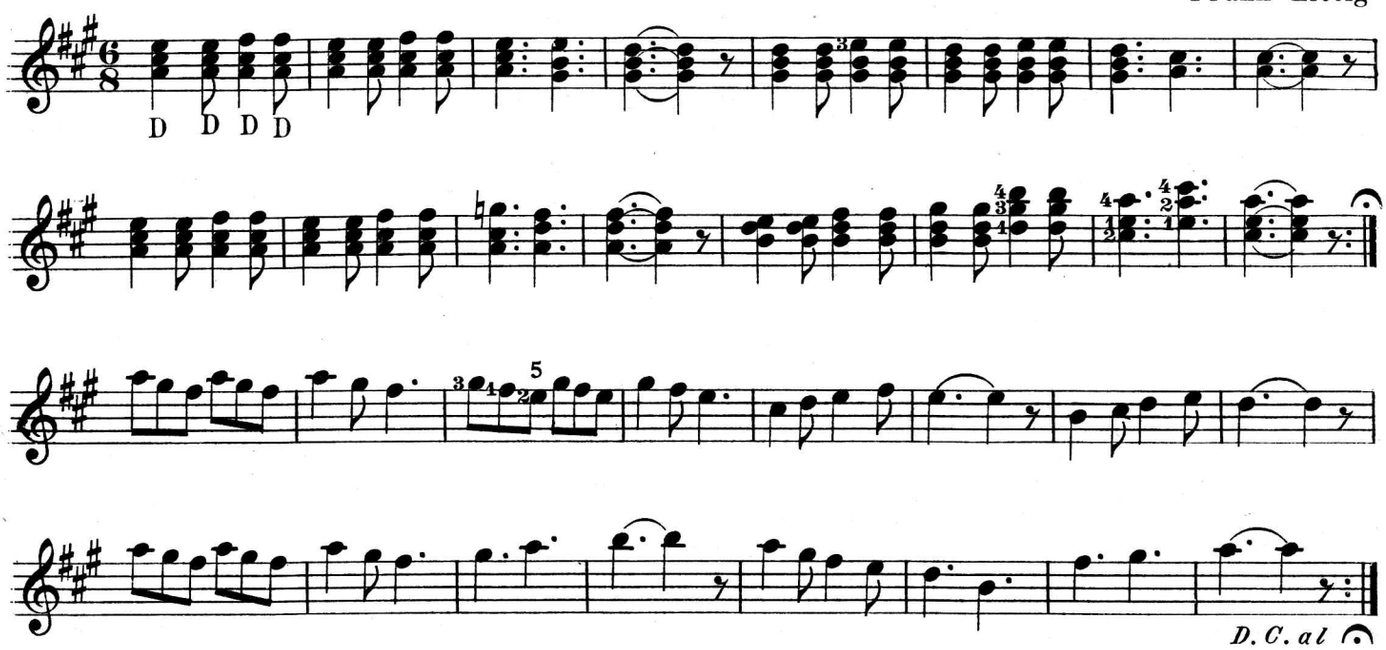
EXERCISE ON THE INTERVALS

G MINOR

MONTEREY

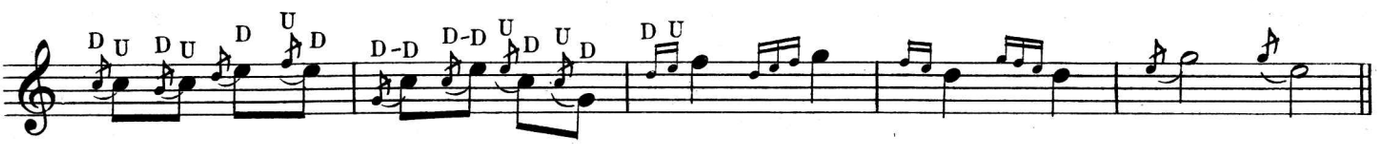
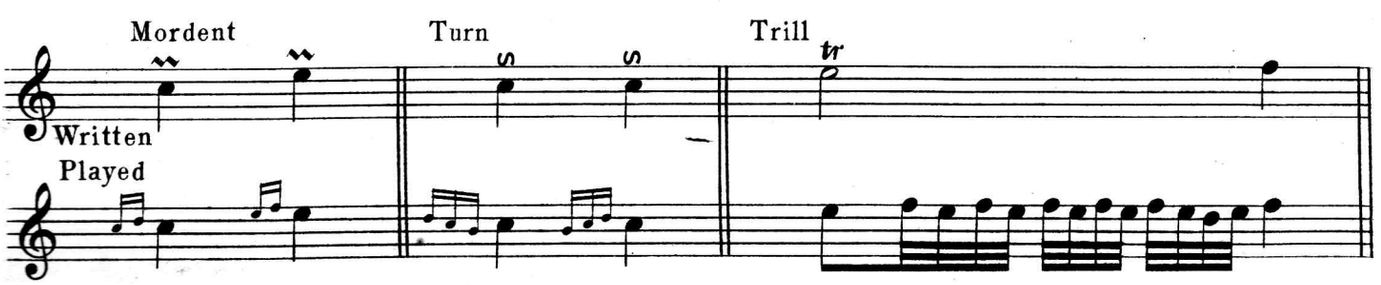
Fox Trot

Frank Littig

ARPEGGIOS

Arpeggios are fine for Waltz, One-step or Fox trot acc. Relieve monotony.

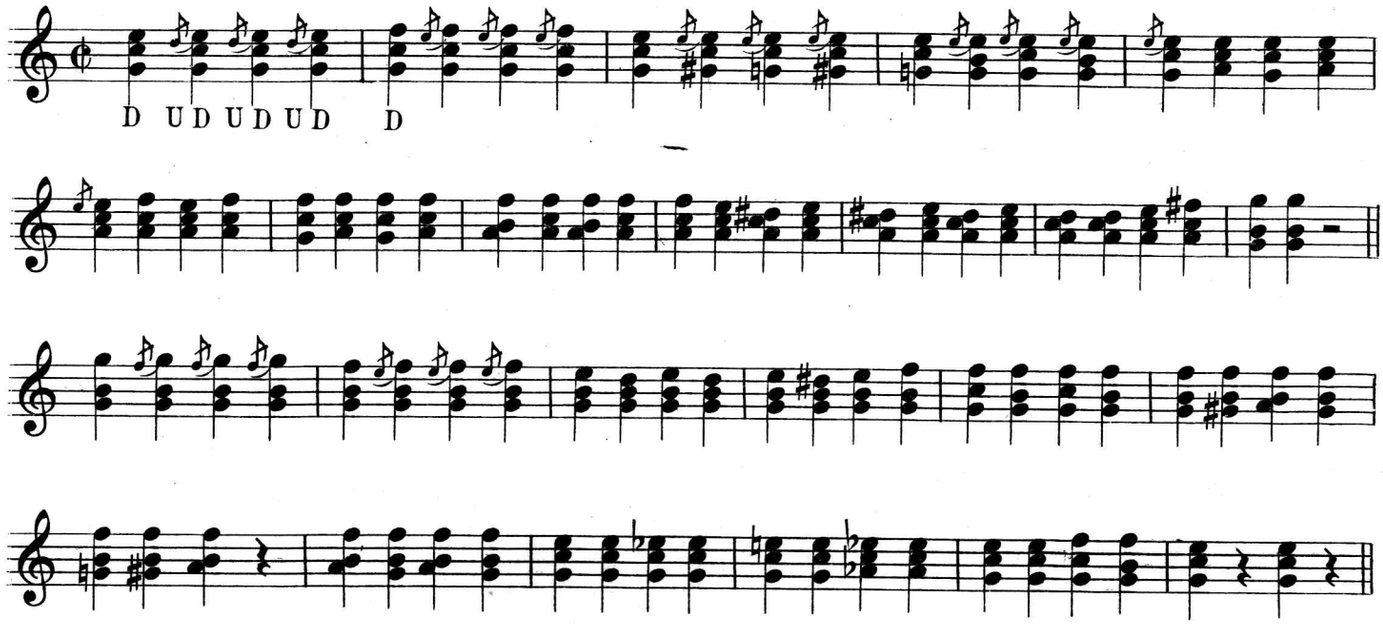
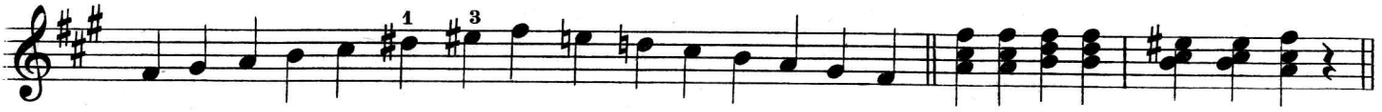
A MAJOR

HELLO

March and Two-Step

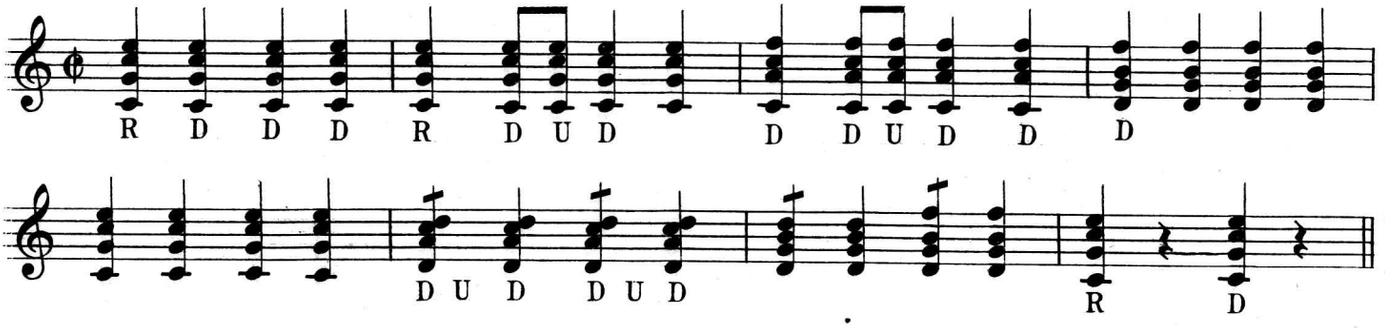
Frank Littig

Small notes written before another note are played rapidly and take their time from the note preceding. The Signs are seldom used by modern writers, the notes being written in full.

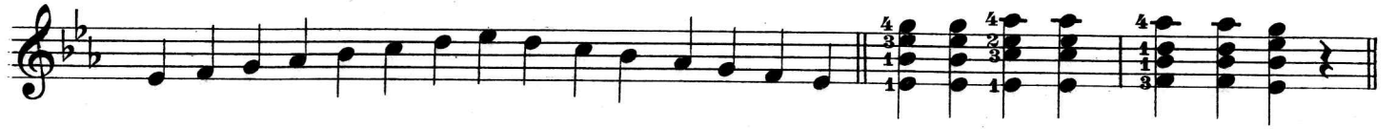
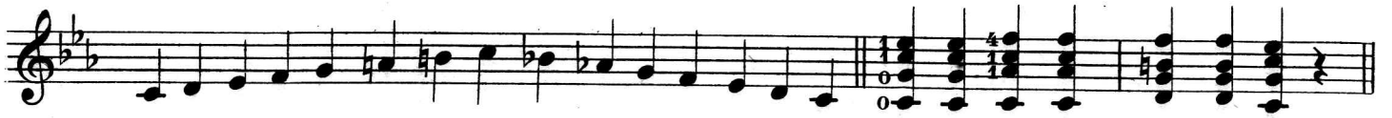
APPOGGATURA OR GRACE NOTE

SIGNS

A New Method. Moyer's New Superior Mandolin Method for Beginners. Price $1.00

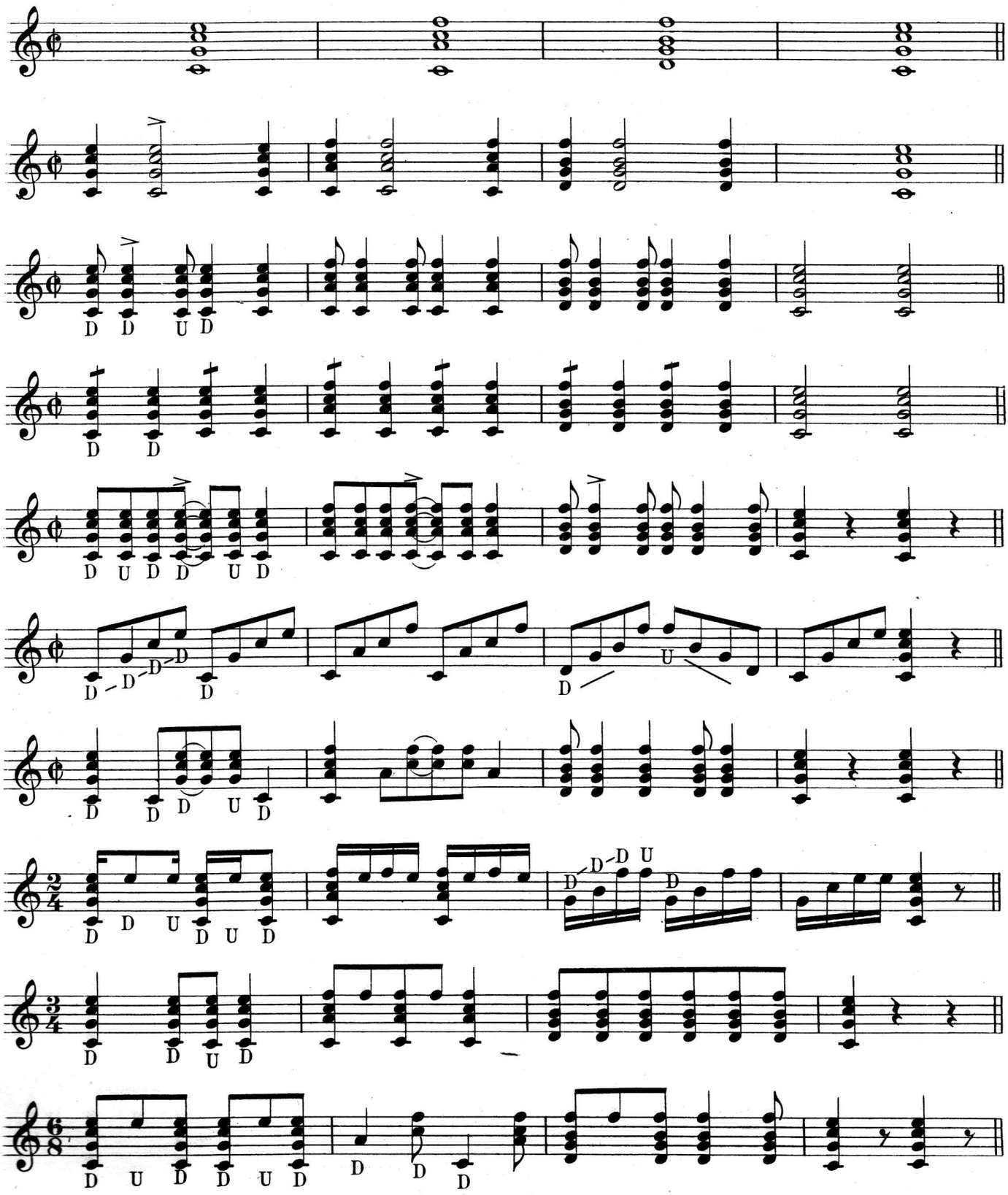
JAZZ CHORDS

(Showing real Jazz effect)

F♯ MINOR

RIGHT HAND EXERCISE

On full chords we can make a down stroke with the back of the fingers of the right hand striking strings with finger nails, and up stroke with the back of thumb. A Roll stroke is made by dragging the fingers over the strings one finger following the other. Can be made up or down.

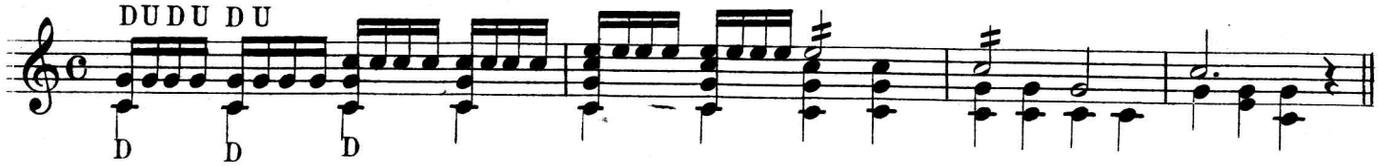
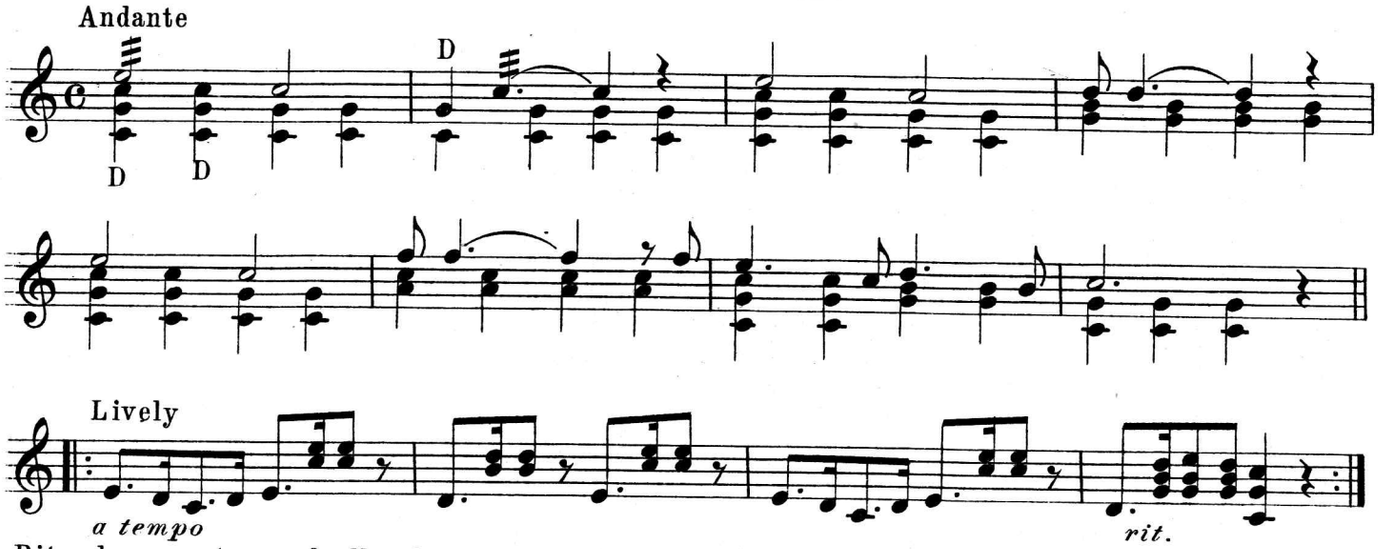


KEY OF E FLAT

C MINOR

RAG TIME

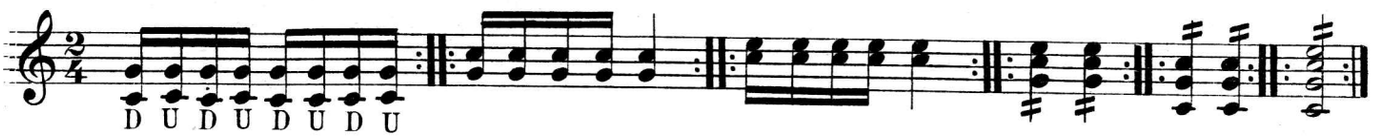
Any piece of music can be played in syncopated or rag time by dividing the notes into smaller denominations and changing the accent. Consider each line below a different way of ragging the first line. Jazz music can also be syncopated. Jazz is dissonance, which has only to do with pitch, while syncopation is time or rythm.

Littig's New Harmony Self Instructor for Tenor Banjo, Jazz and Orchestra acc. playing.
A complete book of chords. Price 50¢

DUO STYLE

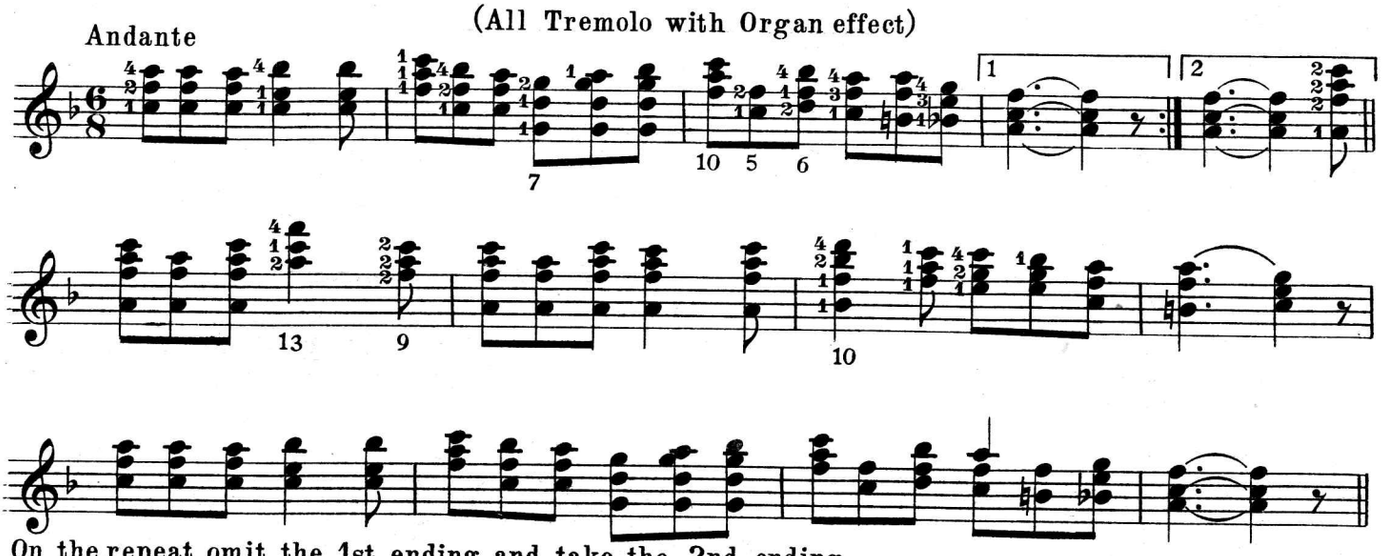
Melody with accompaniment

EXERCISE

GOOD NIGHT LADIES

Ritard means to gradually play slower. A Tempo signifies to play in regular time.

To tremolo two or more strings bring right arm closer to your body so that the fore arm rest on rim at a point in line with the bridge. In this position the plectrum will travel in a straight line across all strings. Be careful to strike all notes on up stroke.

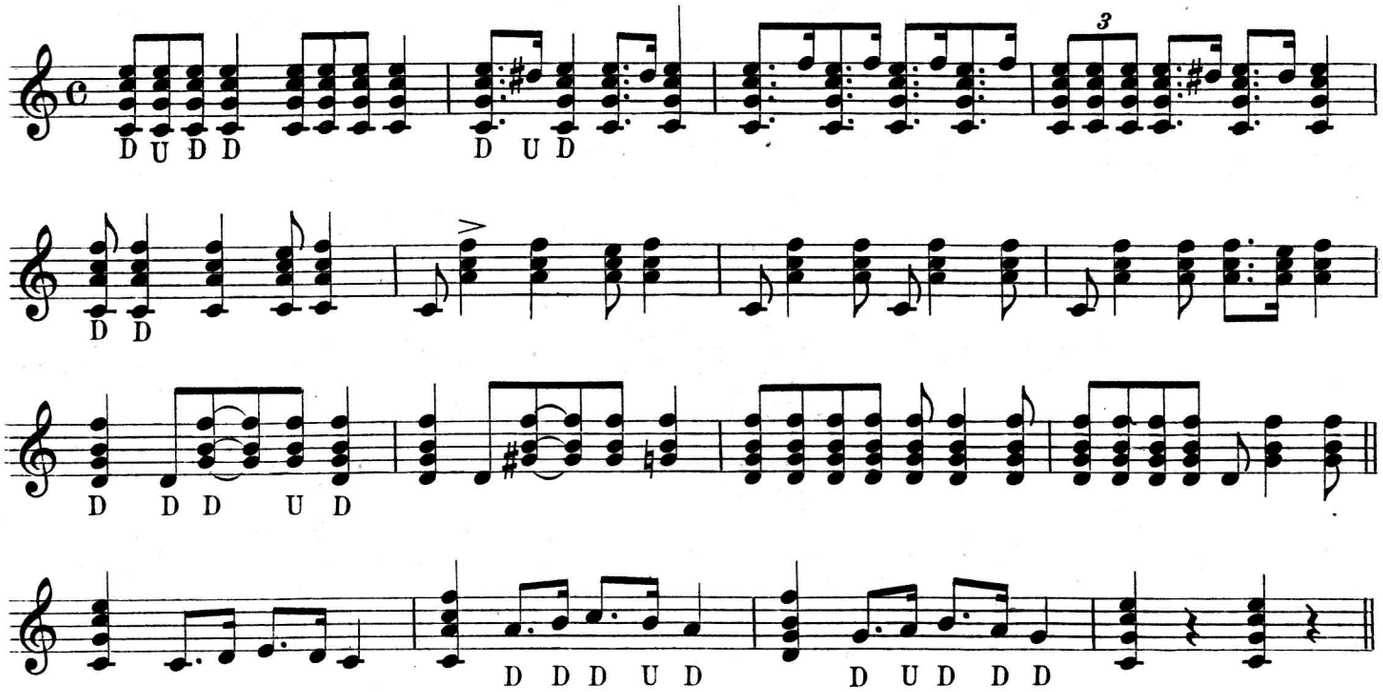
EXERCISE

DRINK TO ME ONLY WITH THINE EYES

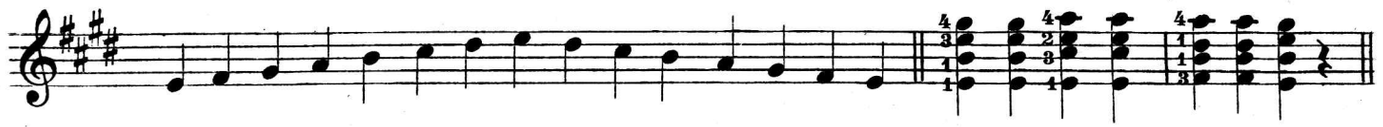
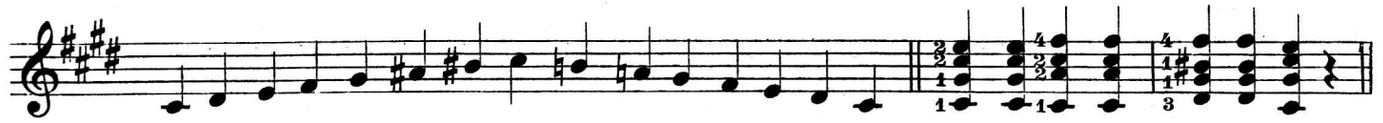
(All Tremolo with Organ effect)



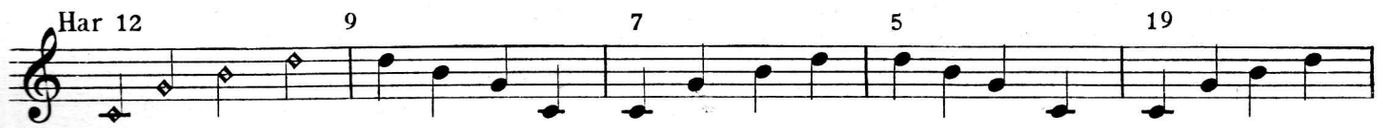
On the repeat omit the 1st ending and take the 2nd ending.

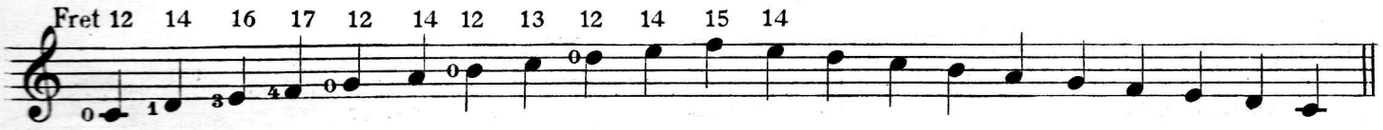
ORCHESTRA ACC. EXAMPLE

Fox Trot Strokes

The regular banjo excells in orchestra work.

E MAJOR

C SHARP MINOR

HARMONICS

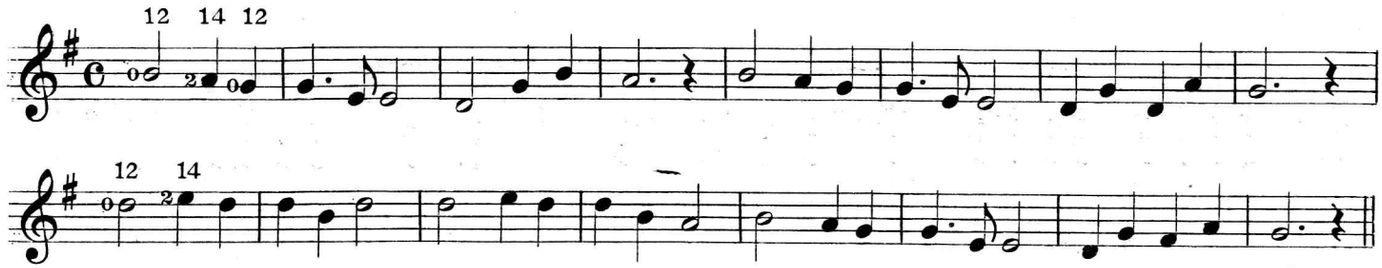
Left hand Harmonics are made by touching string lightly at numbered fret and striking strings in ordinary manner. Right hand Harmonics are made by placing tip of first finger on string 12 frets from finger of left hand and striking string with thumb or pick back of finger.

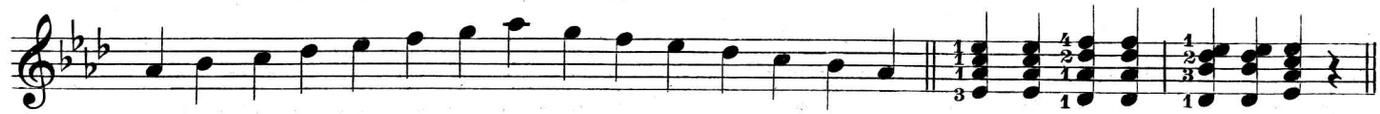
LEFT HAND HARMONICS

RIGHT HAND HARMONICS

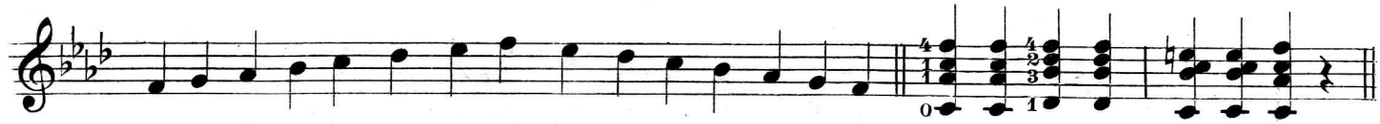


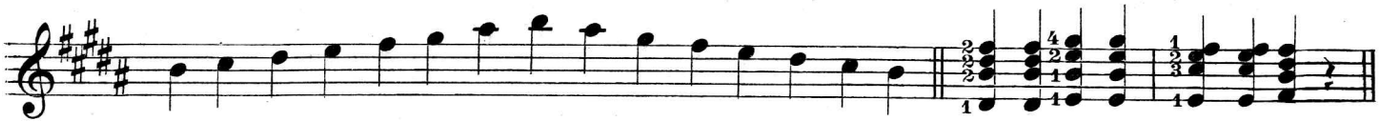
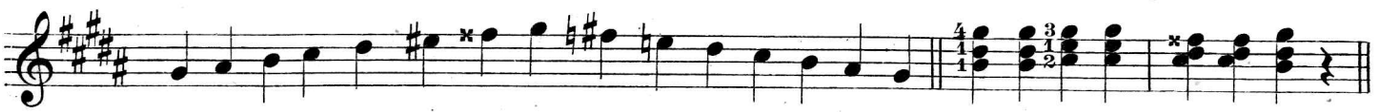
In the Orchestra Harmonics are used to imitate bells or chimes.

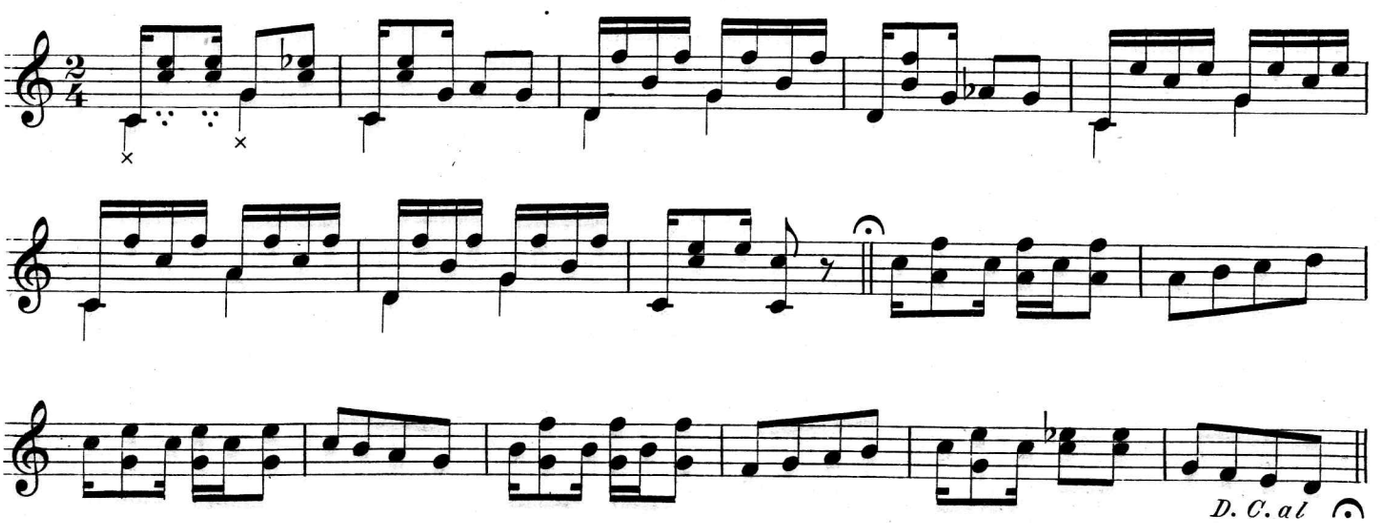
HARMONIC STUDY



A FLAT MAJOR

F MINOR

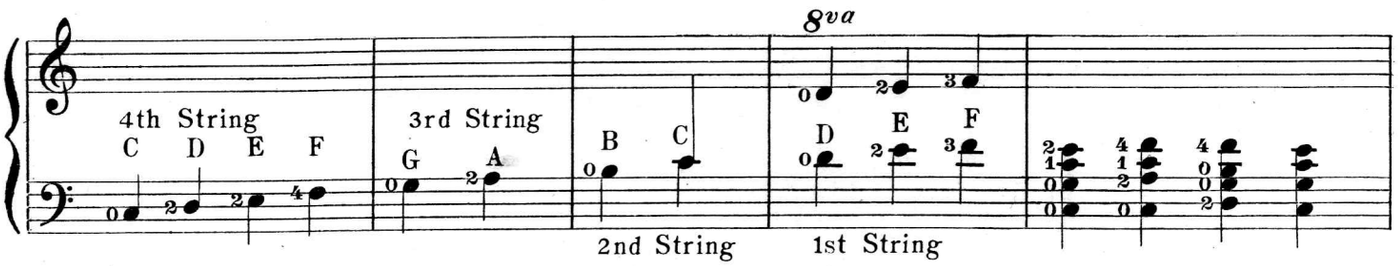


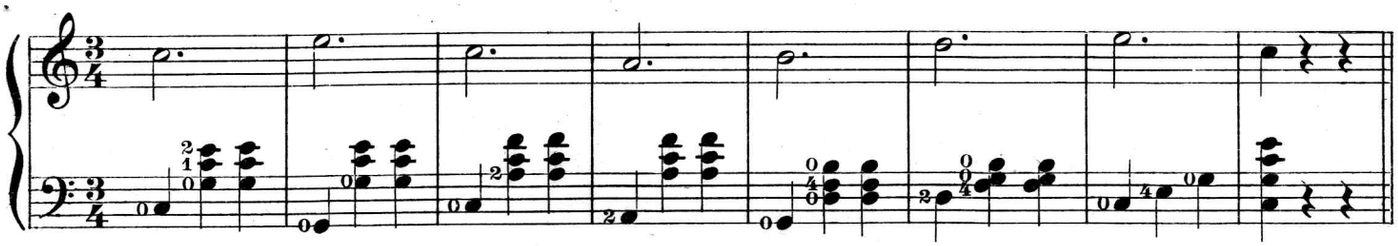
B MAJOR

G♯ MINOR

By using the same fingering twelve frets higher we can play the same chords in the same key. It is necessary to occassionaly shift positions when playing scales an octave higher on account of the open string in the lower positions. The notes held down at twelfth fret are the same as open strings, being an octave higher at 12th fret. Learn all scales and chords an octave higher as well as compositions etc.

RIGHT HAND RAG

PIANO SCORE

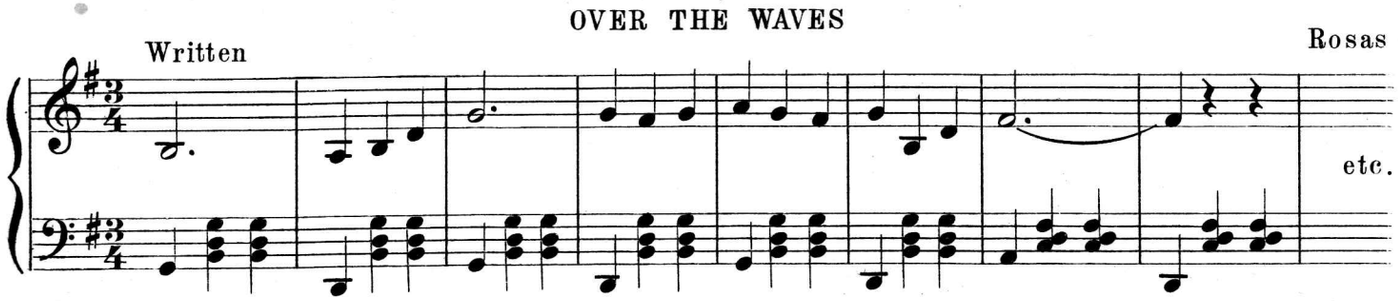
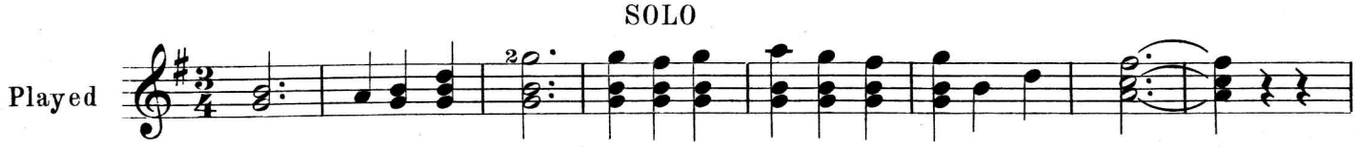
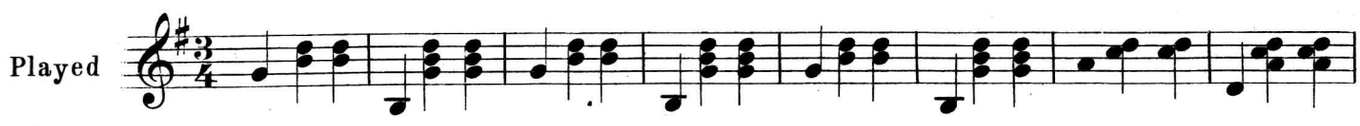
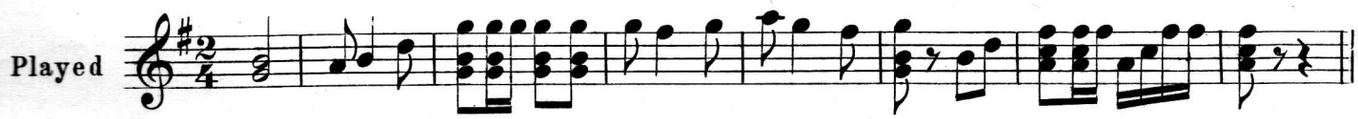
When playing from piano music we play those notes that are within our reach. Either a solo or accompaniment part can be taken from the piano score. It is sometimes necessary to raise or lower a note an octave. Also learn the Bass Clef. Mark notes as in example until familiar with piano music. 8va signifies an octave higher or lower.

SCALE IN BASS CLEF

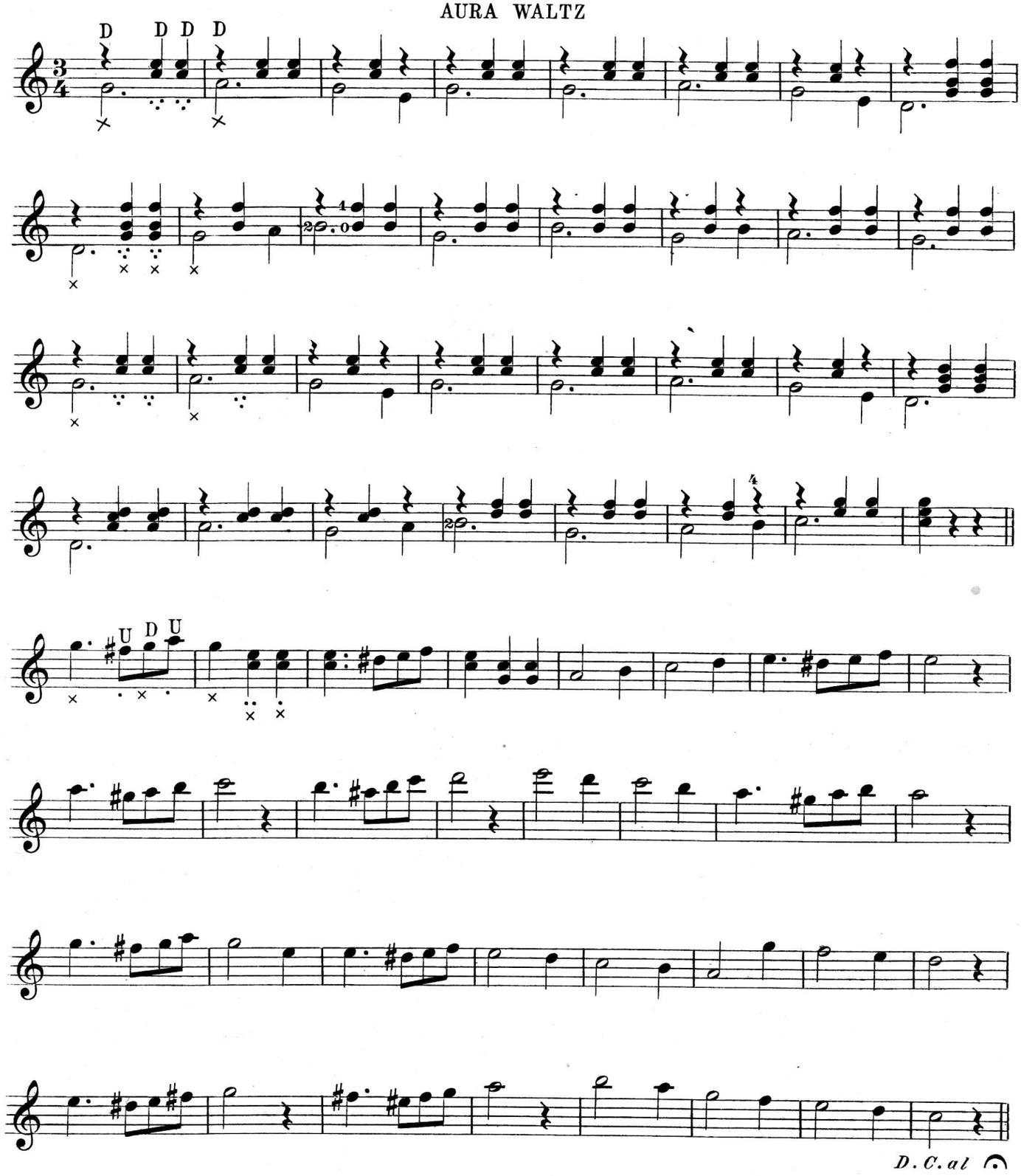


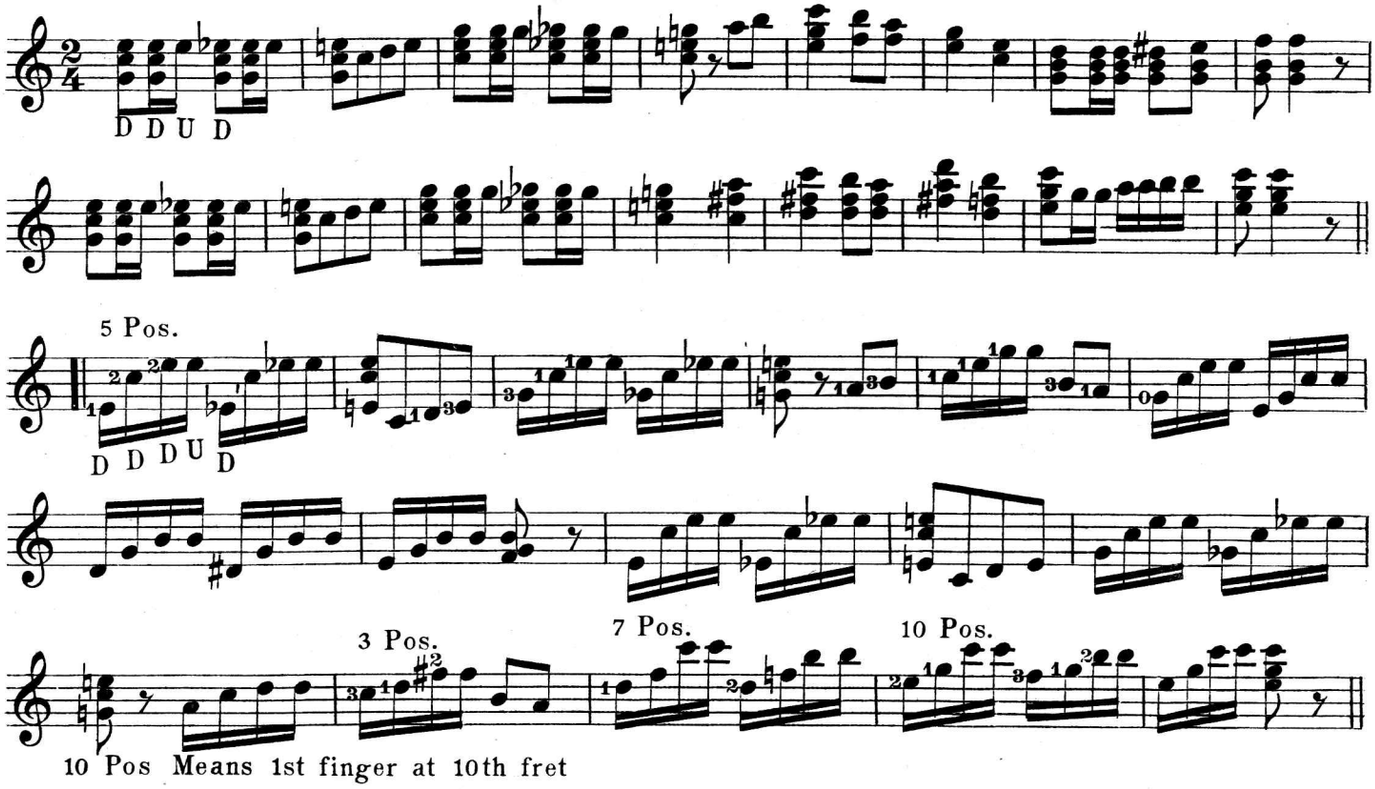
ACCOMPANIMENT

Get piano copies of new music and wade into it. Surprise yourself.

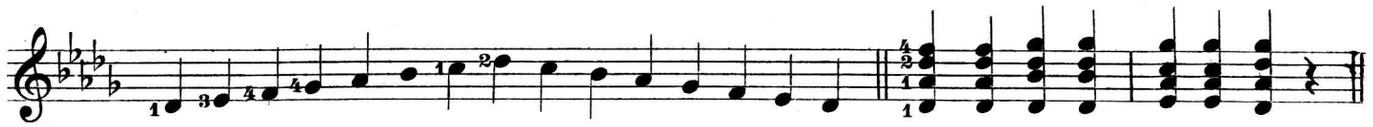
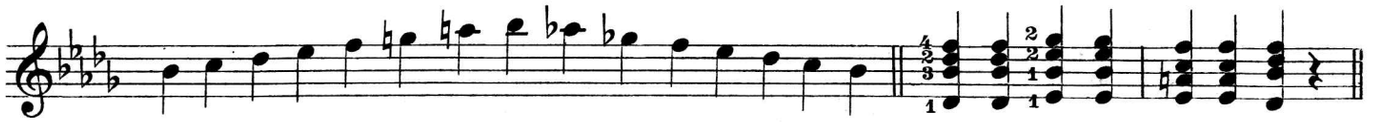
Play with melody in upper part until able to make the melody stand out in other parts. Use your judgment in selecting notes from the accompaniment as to pitch and number, or preference. Also play in several ways, Duo style, Rag, Jazz, One-Step, Fox Trot etc.

OVER THE WAVES

SOLO

ACCOMPANIMENT

ONE-STEP

The first note in a measure or any accented note should be made with a down stroke. Also the first note made on any string should be a down stroke. There are a few exceptions to this rule. Always start the tremolo with a down stroke.

When a dotted quarter note is followed by an eighth note in waltz time we generally stop the tremolo on the down stroke and get the following eighth note with an up stroke.

AURA WALTZ

Littig's New Practical Steel Guitar Method for Beginners is easy and up-to-date. Price 75¢

ANAHEIM
(One-Step)

10 Pos Means 1st finger at 10th fret

KEY OF D FLAT MAJOR

B♭ MINOR

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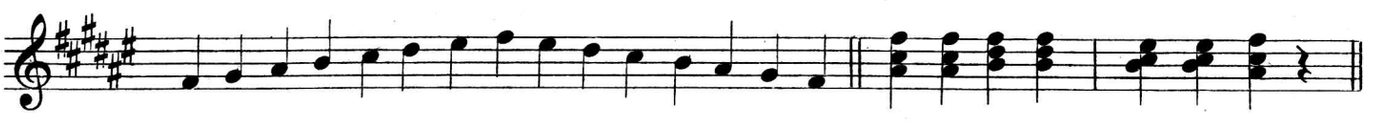
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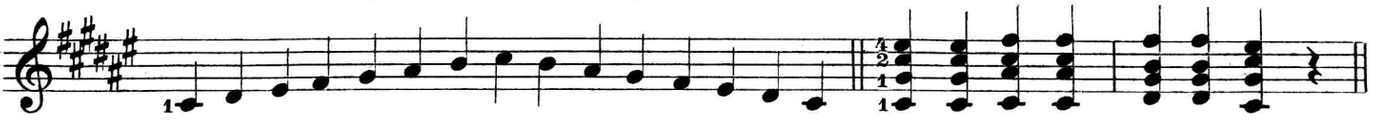
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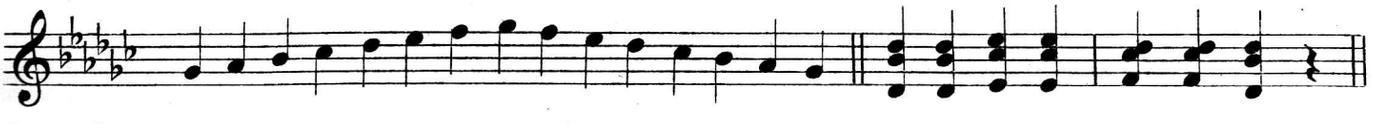
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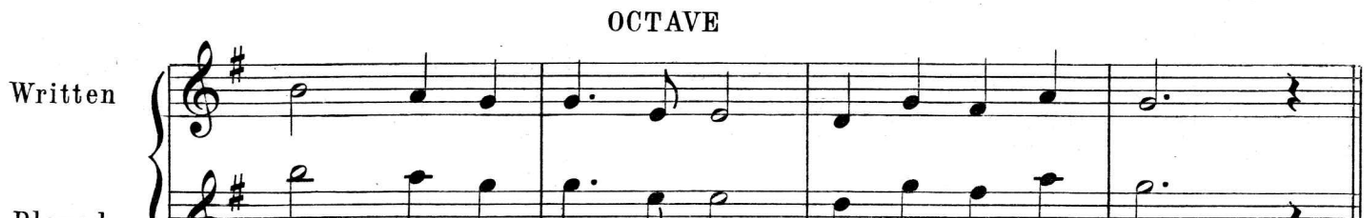
TRANSPOSING

Playing a note or a number of notes higher or lower than written is called Transposing. In transposing an octave we remain in the same key. Transposing any other distance (2nd, 3rd etc) changes the key. Figure the distance from one keynote to another and play all notes the same distance when transposing. Keep scale in mind. Becomes easy with practice.

EXAMPLE

OCTAVE

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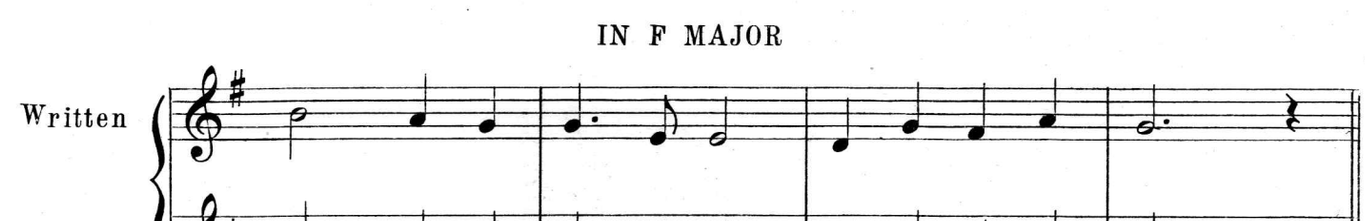

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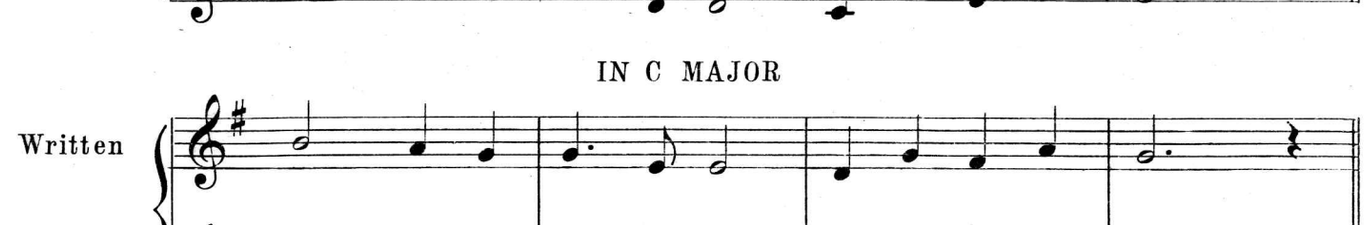
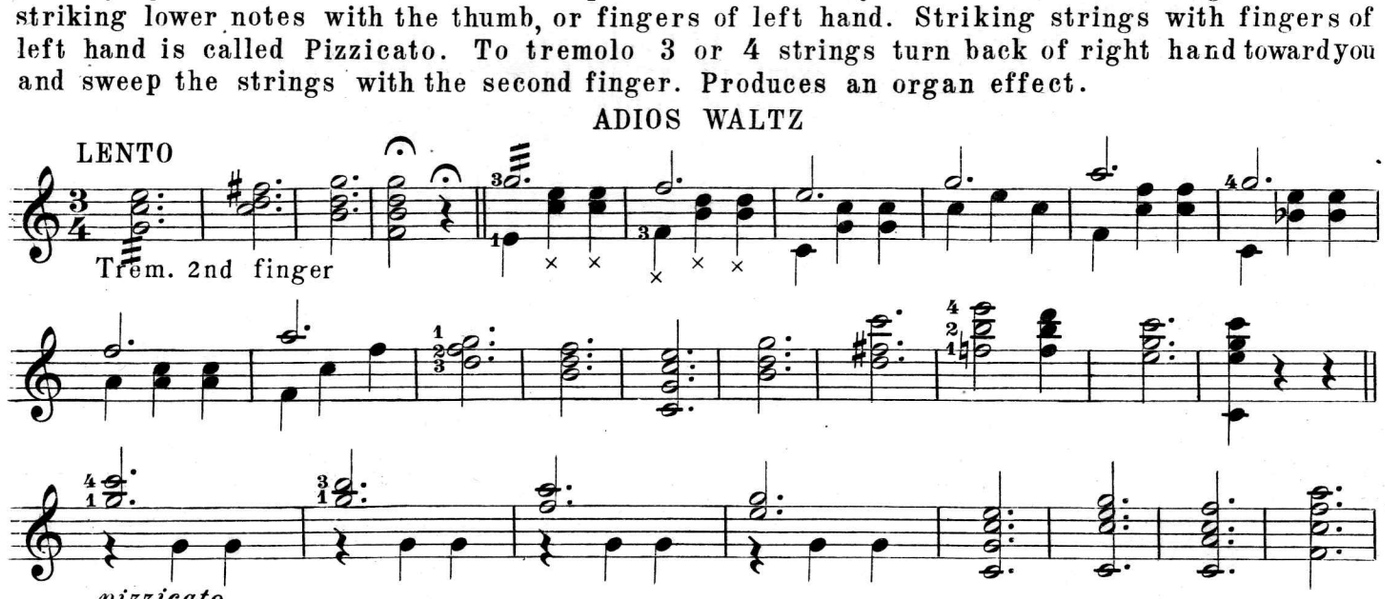

RIGHT HAND STUDY

Playing melody with staccato accompaniment is done by tremolo with first finger while striking lower notes with the thumb, or fingers of left hand. Striking strings with fingers of left hand is called Pizzicato. To tremolo 3 or 4 strings turn back of right hand towardyou and sweep the strings with the second finger. Produces an organ effect.

ADIOS WALTZ



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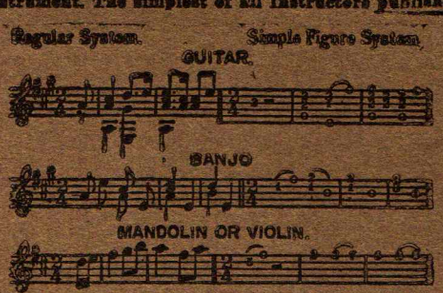

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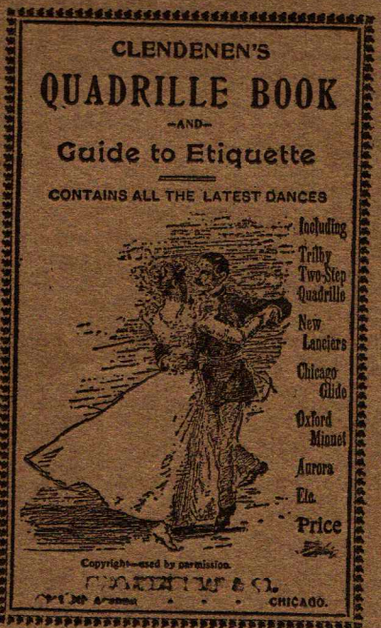

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